

The Guild of Play Book.

(CURWEN'S EDITION, 5634)

of Festival and Dance
Part II by
G.T. Kimmins



A. C. Kimmins



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READING ROOM

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Guild of play book of festival and dance.
part II

THE ASTOR LENOX TILDEN CHILDREN'S ROOM
DONOR'S READING CENTER
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NEW YORK, N. Y. 10019



To Her Royal Highness
Princess Louise, Duchess of Argyll,
Chief Patroness of the Guild of the Brave Poor
Things and of the Guild of Play; to whose
sympathy and encouragement in all matters con-
cerning the Heritage Craft Schools, so much of
their success is due; and whose pleasure has been
expressed in the dancing of the Guild of Play
Children, who, though not crippled in body,
are crippled in circumstance and environ-
ment; this Book of Festival and
Dance is, by her gracious
permission, gratefully
dedicated by


Alice L. Williams



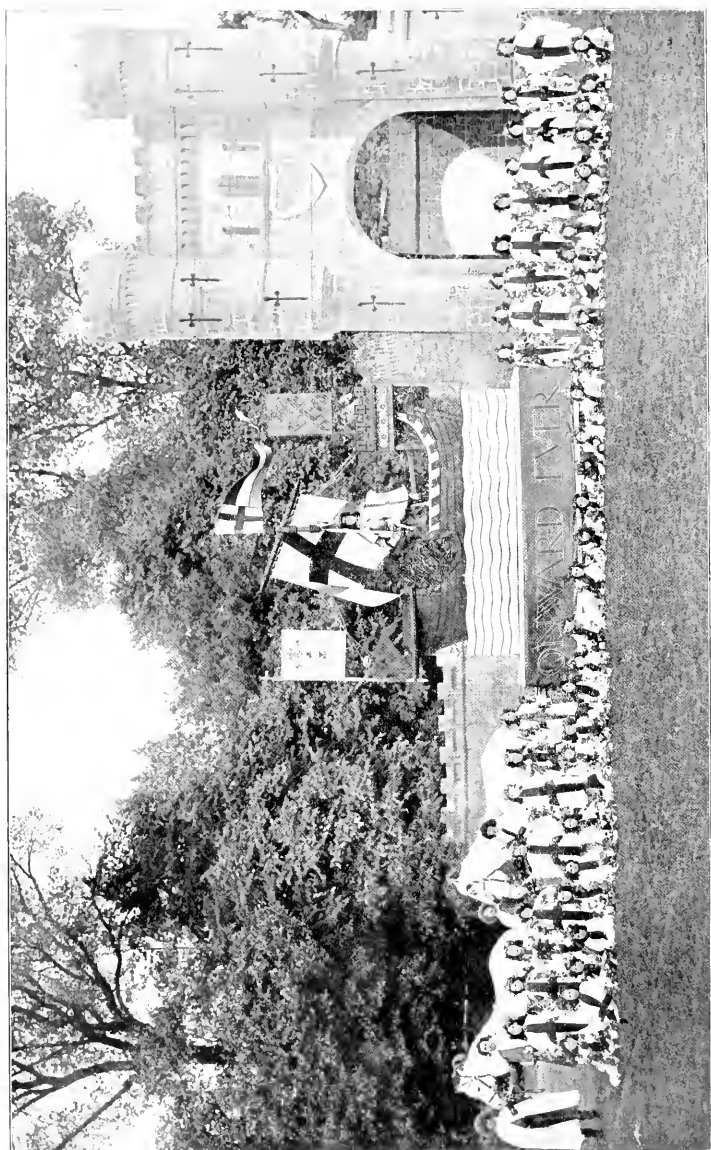


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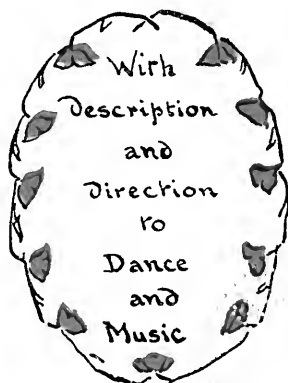
The Hermondsey Guild of Play Children
in the Church Pageant, 1902.

THE GUILD of PLAY BOOK *of Festival and Dance*

(CURWEN'S EDITION, 5634.)

Written by G.T. Kimmins

Dances arranged by M.H. Woolnoth



Part II



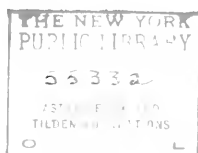
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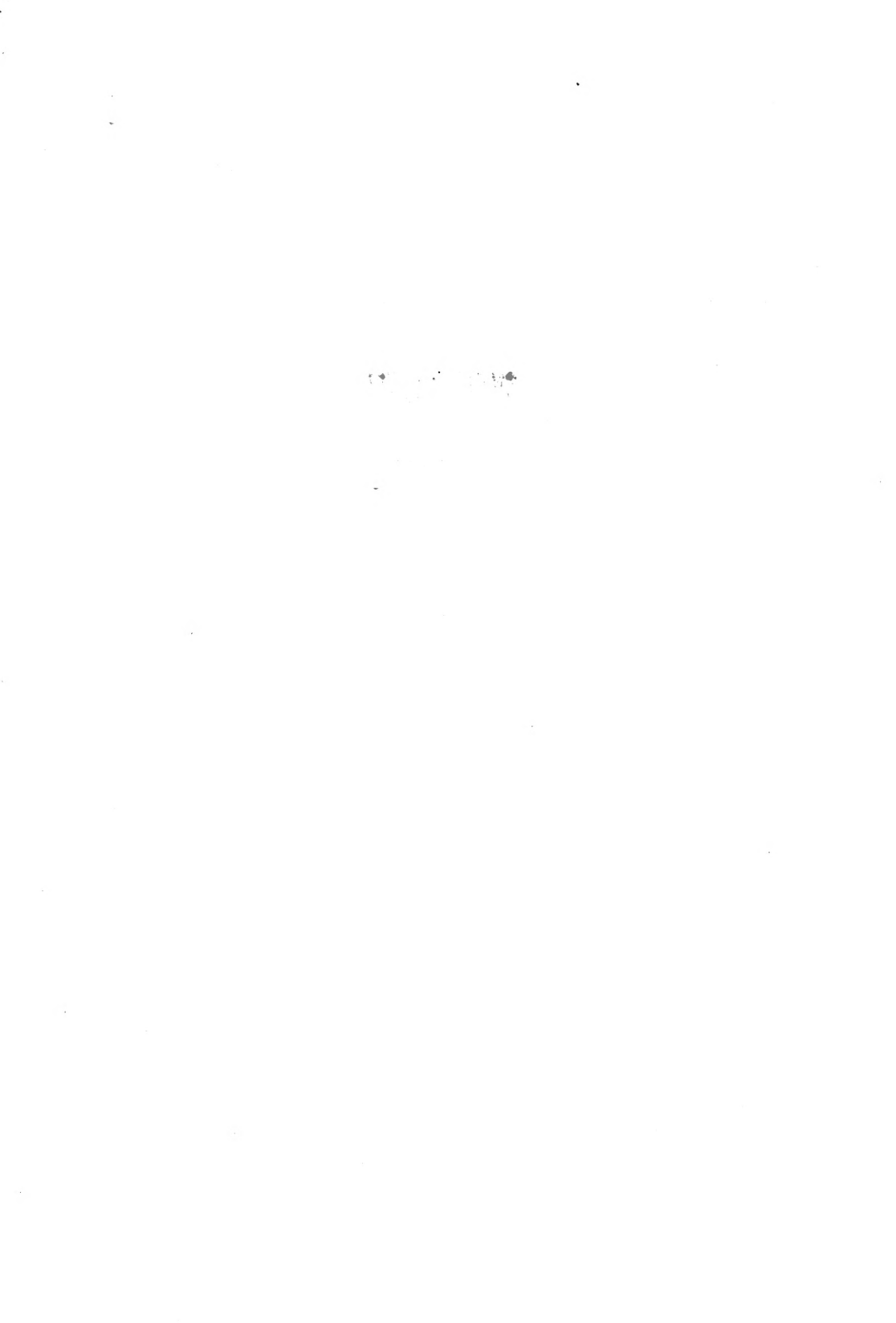
J. CURWEN & SONS Ltd., 24 BERNERS STREET, W.

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Parts III and IV also published at the same price.





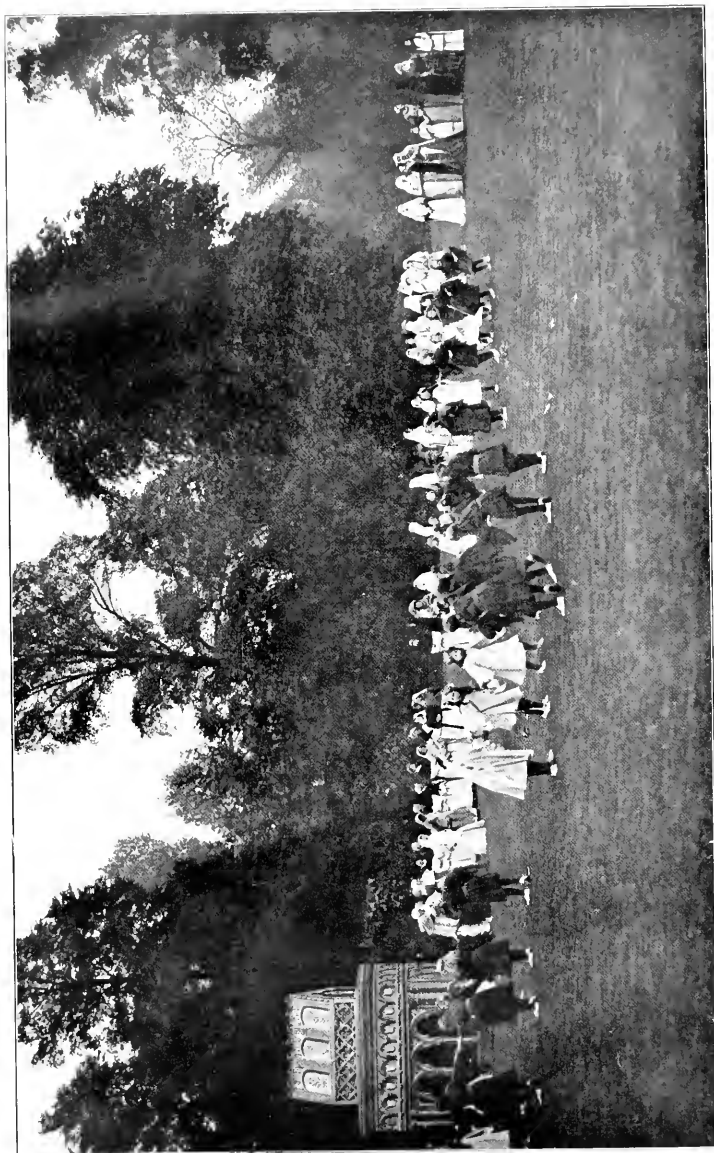


Photo. J. Russell & Sons

The Bermondsey Guild of Play Children
In the Old English Country Dances in the Church Paganant, 1892.

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Preface.

Preface.

IT is with great pleasure that I say a few words in bringing this book to the notice of the public. For many years past I have taken a very keen interest in the work of the Guild of Play, which I regard as so distinctly complementary to the work of the Guild of the Brave Poor Things, which is doing such yeoman service in brightening and uplifting the lives of so many crippled people.

Of the work of the Heritage Craft Schools I cannot speak too highly. It appeals on many grounds to all interested in the well-being of cripples, and I can only say that year by year I watch the undoubted growth of the movement with entire and unqualified approval. It is quite possible, however, to be crippled in circumstance, as bitterly as to be handicapped physically, and for the children belonging to the Guild of Play it is indeed a steep path which leads to the stars. By means of such organised dances, games, and songs as are taught at the Guild of Play, I believe much can be done to brighten and uplift the lives of the children who swarm in the poorer districts of London and our large cities generally.

Nothing in the whole of the great Church Pageant which has just closed at Fulham Palace touched me more than the dancing of the 150 Guild of Play children in Episode X. The happiness and absolute unconsciousness of the children won all hearts, and in it I read, as their President, bright hopes for the future if this play could be made more general and have more widespread influence. I told the children then, and I take this opportunity of repeating it now, that I am proud to be their President; that I rejoice in their happiness; that I personally thank all those who contribute to that happiness; and that I wish their dancing and play to be brought to the knowledge of a wider public, and I trust, by means of this second part of the Guild of Play Book of Festival and Dance, that many more children will spend happy hours than ever before, and that this particular system of organised play will be given by educational authorities, philanthropists, and all lovers of children everywhere, all possible advancement, support, and progress.

The Guild's affectionate President and Well-wisher,

A. F. LONDON.

Note.

AS in Part I of the Guild of Play Book of Festival and Dance, the following sources of information of old customs, sports, dances, and games are specially recommended as being within reach of all, and those responsible for Part II of this book beg to acknowledge their obligation to these sources for very much valuable help, and for much courtesy and liberality in the matter of quotations on the part of the various publishers :—

Messrs. Augener & Co.

Messrs. Bayley & Ferguson.

Messrs. Boosey & Co.

Messrs. Chappell & Co.

Messrs. Chatto & Windus.

W. H. Hadow, Esq.

Messrs. Longmans, Green & Co.

Messrs. Novello & Co.

The thanks of the Guild are also due to Mrs. Bland-Sutton, of the Happy Evening Association; to Mrs. Humphry Ward, of the Play Centres and Vacation Schools Movement; to Mrs. Gomme, for her delightful books; to Mr. Cecil J. Sharp and Dr. J. E. Borland, for help always readily given whenever asked; and last, but by no means least, to Sir Frederick Bridge, for unfailing help and sympathy with regard to the selection of suitable music and much kindly criticism and help in the choice of the same; to Messrs. Truslove & Hanson, for gifts of valuable books on subjects of interest to the Guild of Play movement, and the loan of many more; and to Messrs. Russell & Sons, the well-known photographers, for permission to use the two pictures of the Guild of Play children who took part in the Church Pageant.

The "Slumber Song," with music by The Lady Henry Somerset, has been included by special request, with her kind permission.

The Music of the Book.

THE aim which has been kept in view in the selection of the music and its adaptation to the requirements of the book, is the use of whatever has seemed best to express the spirit of the age of the event or dance described.

Of the exceeding beauty of much of the music none can deny. Some, it is believed, has never been placed before the public in this particular way before.

The Llangattock March, with its stirring chords and jubilant music, will, we doubt not, be eagerly welcomed by hosts of people as one of the "features" of the book. For this march, as well as for the Heritage Waltz, a melody which is in striking contrast to the sturdy Llangattock March, I am indebted to my brother-in-law, Mr. J. W. Kimmins, who has generously placed these original compositions of his at the disposal of the Guild of Play.

A few old folk melodies are included, and certain carols, for which the necessary permission has been granted most willingly by Messrs. Novello & Co.

Thanks are also due, and most gladly given, to the same sources of information as proved themselves so useful in Part I, and are here again repeated as being accessible to all. Much courtesy has been extended by these various authorities, for liberality in using certain quotations, and for much information as to old customs, sports, dances, etc. :—Strutt's "Sports and Pastimes," Chambers' "Book of Days," Cassell's "Book of Sports," Brand's "Popular Antiquities," Knight's "Pictorial Shakespeare," Chappell's "Popular Music of the Olden Time," Hadow's "Songs of the British Islands," and many others.

The Guild would like to acknowledge its debt of gratitude to Messrs. Novello & Co. and Messrs. Chatto & Windus for their generosity in allowing the use of carols and music, and various quotations found in this volume. The practical sympathy of such well-known firms in this Guild of Play work is very warmly appreciated.

No definite instructions have been given as to scenery for the plays as a whole, this being obviously a matter for individual arrangement. The simple setting and dialogue of the genuine historical facts, which I wrote for the Bermondsey children, have been included at the request of many who witnessed the performances; but the dances and various items can be used singly, quite as effectively as in the connected story.

G. T. KIMMINS.

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The same being a representation by the children of the Guild of Play from the Bermondsey University Settlement of the famous Christmas Masque made by the citizens of South-east London for the entertainment and diversion of young Prince Richard, son of the Black Prince, A.D. 1376, in the Great Hall of the Manor of Kennington beside Lambeth.

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A CHRISTMAS IN OLD BERMONDSEY HOUSE

A Yuletide of the period when Sir Thomas Pope was appointed by Queen Mary as the guardian of the Princess Elizabeth shortly after Wyatt's insurrection. The feast was planned by Sir Thomas Pope in old Bermondsey House in honour of the Princess Elizabeth, at his own cost, and even in the days of magnificent pageants was one of marked importance.

This Children's Pageant has 7 speaking parts, 9 dances, 3 carols. Full directions as to dances are given, with words, music, and illustrations, the whole forming a complete guide to representations by any number of children.

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No. 2.—Pages and Maidens.

(For description of dance, words, and music, see page 12.)



No. 3. Good Christian Men, rejoice.

(For description of dance, words, and music, see page 15.)



No. 4.— Good Christian Men, rejoice.

(For description of dance, words, and music, see page 15.)



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(For description of dance, words, and music, see page 19.)



No. 6.—The Wassail Dance.

(For description of dance, words, and music, see page 23.)



No. 7.- The Egg Dance.

(For description of dance, words, and music, see page 27.)



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(For description of dance, words, and music, see page 28.)



No. 9.—The Grecian Ball Dance.

(For description of dance, words, and music, see page 29.)

SECOND PART.

The Guild of Play Book of Festival and Dance.

"I leave to Children, all and every, the flowers of the field, and the blossoms of the woods, and the right to play among them freely, according to the customs of children—warning them at the same time against thistles and thorns—and I leave the children the long, long days to be merry in, in a thousand ways. I devise to boys, jointly, all the useful idle fields and commons where ball may be played; all pleasant waters where one may swim; all snow-clad hills where one may coast, and all streams and ponds where one may fish, or where, when grim winter comes, one may skate; to have and to hold the same for the period of their boyhood."—*Said to be the will of a patient in the Insane Asylum of Cook County, Illinois.*

Introduction.

Introduction.

ONLY lovers of children will open the leaves of this book, and such will realise with a sharp pang that in Bermondsey, where the Guild of Play has its headquarters, or in London and large towns generally, flowers and trees and "idle fields and commons" are far removed, and quite out of the children's reach. Hence the need for books of this kind at all, and for playgrounds and school halls in which to put the books to practical use. The Guild of Play is but trying to give to the poor child its heritage of play, that goodly heritage which it claims by right.

The Child's Inheritance.

For every child there is waiting a rich inheritance from the past; and by dances, plays, and songs the children of the poor can best enter in and take possession of what is assuredly theirs by right. Good health is promoted by much of this play, and if we wish that the children of to-day should have the poise of body, deep chests, good circulation and digestion of their ancestors, who danced these same old dances, then must this same play be looked upon as a *necessity*.

Visitors to a Guild Country Holiday or Vacation School will see at once what stress is laid upon running and walking, often in difficult places; at games where chasing, dodging, striking, and throwing all have place. Even with the crippled boys and girls at the Heritage Craft Schools at Chailey these activities are developed naturally day by day, until the result is, to those who see a drill or games contest for the first time, little short of miraculous.

"Work for the children is better than pilgrimage or holy war."

Moorish Proverb.

President Lincoln's Story.

President Lincoln tells a story of a Mississippi steamboat that had a one-horse power engine and a two-horse power whistle. When the whistle blew, the steamboat stopped. There are many school children with a two-power brain and a one-power stomach, and all too frequently the child life stops. Strength of body without strength of mind is not to be wished for. Hence great stress is laid upon such games as the many forms of ball exercises, beginning with the very simplest forms, and leading up to the graceful ball dances which are most complicated, and where the child's accuracy of judgment, memory, association, reasoning powers, and fine sense of order and fitness are all brought into play. All teachers are convinced of the value of these ball exercises in developing correct posture, and making generally for a more efficient and masterful child. It is the perfect union of temper, mind, and muscle shown by our Guild of Play children that so warms the hearts of the thousands of kindly spectators each May Day and Yuletide. At our great English public schools the need is always being preached of the value of games, which go to build up the nation's character. Are not these other children also part of the nation's future? And is it not necessary for them, too, to learn by means of their games, courage, self-respect, to admire skill, and emulate efficiency, fair play, and sympathy, and all the elements of good citizenship? It seems to be the only part of the great social inheritance really open to the children of the poor, and to sociologists and psychologists alike the play life of our children offers peculiar interest.

The value of out-of-doors.

That the playgrounds and halls will only give one side of this goodly heritage must be clearly recognised. There must be side by side with the indoor and confined dancing and games the annual, *at least*, visit to the country, and the chance to see the "flowers of the field and the blossoms of the woods," the first of the articles of the insane man's legacy "to children, all and every." Was there ever a country holiday outing where the children did not rush for the flowers? At our Craft Schools for Crippled Children, at Chailey, the playing fields are bounded by the children's own gardens, bright spots of colour, restful and pleasant to look at, and full of much novelty in design and general arrangement. Think of the joy of small London children on the purely physical side, of this bit of living garden bounded by its cool green grass, with the tall pine trees casting long shadows in the evening, where the eye can see for miles over the "dim blue goodness of the Sussex Weald."

All cannot have these surroundings, but in the cities we can plan and learn country as well as town games and dances, and whenever possible, dance and play upon grass rather than upon asphalte.

The beauty and setting of the play means so much more than we think, and our play must be clothed in beautiful garments if it is to give its full message. There is no mistaking the return of the public thought of to-day to the delights of colour, song, and dance. Think of the many pageants of the past year, and of the fancy dresses

and riotous fun set in historical setting, which would have been severely censured not so very many years ago. There has been, and is still going on, a distinct revival of old customs, dances, and recreations, and in no place has it been more keenly welcomed than in the long, grey, monotonous streets of South-east London.

**The Church
Pageant of
1909.**

Thousands upon thousands of people visited the great Church Pageant held so recently at Fulham Palace, and all applauded to the echo the light, merry dances of the 150 small Guild of Play children who, following after the Miracle Play, came tripping in from all sides, and simply held that vast audience spell-bound by their fresh and happy rendering of two of England's oldest country dances. They danced in at the end of a long programme; people were already thinking of motor and train; but it is fairly safe to say that all remained to watch the last fluttering frock vanish into the distance, and the applause was of that great, generous, whole-hearted kind betokening real love of little children, and keen pleasure in such simple, beautiful movements, between which and theatrical dancing there is so great a gulf fixed. Had any of the merely imitation dancers tried for a moment to see what a difficult thing it was to dance on that green grass instead of on a ball-room floor, they would have the better appreciated the rhythm of those three hundred small feet as they tripped without losing step through the mazes of those old-world movements. Such dancing is of real muscular value to the child, and helps forward the development of the body as by instinct.

Only in this one great Pageant have the Guild of Play children taken part, but this book has been called into existence by the desire of many to know more than was contained in Part I of those simple pageants and revellings for which the Guild of Play children have long since become quite famous. The Guild of Play will have fulfilled its ideals if it can put the great inheritance of play within reach of children whose opportunities are still limited; if it can help them to choose good music, to learn good songs, imitate worthy heroes of olden time, and dance graceful and beautiful dances, with pretty courteous manners. If it can do all this it will have been well worth the doing, and we take this view of the matter for many reasons, but chiefly because we feel that steadily to prove that such dancing and games will have this effect is to send a vital electrifying power thrilling through the community at large, resulting in such play becoming universal, and making for better children, better homes, and leading on to fuller and better lives, which is the end and aim of all Settlement work, and not the least, of the Bermondsey University Settlement where the Guild of Play makes its headquarters.

There is little need to invent games, or find new ideas, with the wealth of old material ready to hand. The resources of Bermondsey have by no means been exhausted, and what is true there is equally so of other parts of London and of other towns. The history of their own place or town is a story of which children never tire.

St. Nicholas
Day ; Festival
of the Guild of
Play.

"Manners Makyth Man."

Ancient Motto of Winchester and New Colleges.

"O raise up, return to us again,
And give us manners, virtue, freedom, power."

Wordsworth (writing of Milton).

The Value of
Children's
Pageants.

Thus is social community life roused, and here, too, comes in the link with the Mothers' Guilds and the manual classes. Spears and shields are made by our Chailey boys in their workshops, who also contrived many wonderful properties. The Chailey girls are always willing to help the London mothers and sisters with the costumes. It is easy to enlist the sympathy and fire the enthusiasm of the children, and it is to be hoped that the time will come when all villages and towns will take up this work, and by means of it bring a great deal of added enjoyment and happiness into the lives of the children of that district.

Happy hearts and happy faces,
Happy play in grassy places—
That was how, in ancient ages,
Children grew to kings and sages.

1. The dances described in this book and also in Part I can be danced by large numbers of children in the most limited space. They include large movements with various parts of the body, and movements in which the postures are graceful, and good from the standpoint of health. These dances are simple enough to be taught to the children in classes of not less than fifty, and moreover, these dances can be learned by children of average intelligence in three lessons.

Teachers and those who prepare such festivals must be keenly alive to the dangers of this revival of folk and country dances, and they will also be well aware that these dangers can be met if the above points are borne in view, and if great discrimination is shown in the selection of the dances, avoiding those which by movement or song-words are unsuited for little children from the emotional and moral standpoint.

Lastly. The *proper* teaching of dancing to children will tend to lessen the attractiveness of the music hall and dancing saloon for those who have learnt these beautiful old-world dances.

Special Points
about the
Dances.

Social reformers will not lose sight of the fact that the parents take the keenest interest in the dancing, and when properly planned and understood, such festivals as are described in this book make for very real ties.

To avoid the dangers which certainly do exist in the furthering of these festivals, we at Bermondsey have taken the following steps, and have decided—

1. To cultivate dancing for recreative and social performances only, and not to allow our children to make money by their dancing. All proceeds from any performance are given to the Heritage Craft Schools for Crippled Children, at Chailey, or to the Guild Country Holiday Fund.

2. Our dances are planned for large numbers, and are therefore unlikely to give any particular child a bias for the stage. Upon this point we are most keen.

3. No costumes, save of the very simplest nature, are used at our festivals ; for the majority of the Guild of Play cap or coif and the simple coloured overall is all that is required. Rubber shoes are worn, and seem the best adapted for the purpose. The more expensive costumes are often made by the children themselves, or by their parents, there being no professional needlewoman to the Guild.



Although Part II of the Guild of Play Book of Festival and Dance will doubtless be of much help to those engaged in work amongst children, yet It will be doubly useful if used side by side with Part I. The preliminary steps given in Part I are repeated in Part II for the benefit of those who may use these methods for the first time, with new music and additional steps, but frequent reference must of necessity be made to other steps in Part I.

Steps for General Practice.

Avoiding technical expressions as much as possible

Step A.

Tune—"Poor Robin," 17th Century.



Single file round the room.

- 1 Bar { (1) Step forward on right foot and hop.
 (2) Step forward on left foot and hop (alternately right and left) joining the hop quickly to the "step" upon which the accent falls, to every beat of the music.

Steps B and F (Polka).

F. W. BAKER.

- 1 Bar
- (1) *Step forward with right foot (4th position).
 - (2) Bring left foot behind (3rd position).
 - (3) Step forward again with right (4th position).
 - (4) Throw left forward raised from the ground, at the same time hop on right.
- Repeat *, beginning with left foot.

The above step should be practised to slow C time and 6-8 rhythm.

Step C (Waltz).

A. B. FLETCHER WATSON.

- 1 Bar
- (1) *Step forward on right foot (slightly to side).
 - (2) Bring left forward well raised, with a good point, knee slightly bent
(bending body to left)
 - (3) Hop on right foot.
- Repeat *, beginning with left foot.

Step D (Minuet).

A. FLETCHER WATSON.



- 2 Bars { (1-2-3) *Three light marching steps (beginning with right).
(4-5-6) Point left to side (2nd position). Bend body towards pointing foot. Head well posed over shoulder.

Repeat *, beginning with left foot.

Step E (Same as Step D).

(Same music as D.)

Partners facing each other.

- 2 Bars { (1) Step forward with right foot, bringing left behind (3rd position), taking right hands, well raised, looking under arms.
(2) Rise on toes (both feet)
(3) Sink on heels.
(4) Step back with left.
(5-6) Point right without moving position (looking over right shoulder).

Step F (Same as Step B).

Tune—"Poor Robin," 17th Century.



- 2 Bars { In lines facing teacher. (Side step.)
(1) *Step to right with right foot (2nd position).
(2) Bring left behind (3rd position).
(3) Step to right again (2nd position).
(4) Hop on right foot.
(5-6) Point left in front (4th position), at the same time hopping on right and looking well over left shoulder.
(7-8) Point left toe to right heel.
Repeat *, beginning with left foot.

Step G.

*Tempo di Marcia.*Old Welsh melody.
"Gorhoffedd gwŷr Harlech!"

- 1 Bar. {
- (1) Step to right with right foot (2nd position).
 - (2) Bring left foot behind (3rd position).
 - (3) Step to right again with right foot (2nd position).
 - (4) Hop on right foot, at the same time pointing left foot behind right ankle.

Step H (Mazurka).

A. FLETCHER WATSON.

*In single file round room.*

- {
- (1) Step with circular movement to side with right foot (2nd position).
 - (2) Left foot in front (4th position).
 - (3) Bring right foot behind left foot (3rd position).

"I thynke for to tonche also the worlde, which neweth everie daie, so as I can, so as I maie."—*A quotation from a poet's tomb in Southwark Cathedral.*

Prince Richard's Mumming.

The same being a representation of the famous Christmas Masque made by the citizens of South-east London for the entertainment and diversion of young Prince Richard, son of the Black Prince, A.D. 1376, in the Great Hall of the Manor of Kennington beside Lambeth.

"Though I am poor, send me to carry some gifts to those who are poorer, some cheer to those who are lonelier; and light Thou my Christmas Candle at the gladness of an innocent and grateful heart."



DRAMATIS PERSONÆ.

**The Tale of
the Setting of
Prince
Richard's
Mumming.**

PRINCE RICHARD, son of the Black Prince.

MOTHER, Joan, the Fair Maid of Kent, Princess of Wales.

TUTOR—Sir Guiscard d'Angle.

LORDS.—Earls of Salisbury, Warwick, and Oxford. Sir John Chandos, Sir Thos. Felton, and Sir John Jouel.

JOHN OF GAUNT.—Duke of Lancaster.

LADIES.

SERVITORS AND HOUSEHOLD.—Adviser, Sir Robert Knollys

THE ABBOT OF BERMONDSEY.

SINGING BOYS FROM THE CATHEDRAL.

LORD MAYOR OF LONDON.

CITIZENS, disguised and carrying trumpets, etc., and torchlights of wax.

'PRENTICES, CRAFTSMEN, etc.

ESQUIRES, clad in red coats and gowns of saye, visors, etc.

KNIGHTS in the same livery.

EMPEROR, richly clad.

POPE, richly clad.

CARDINALS, richly clad.

EIGHT OR TEN BLACK VIZORS (all faces to be masked).

HARPER.—Elyot.

ALAN.—The Jester.

PAGES, HENCHMEN, WHIFFLERS, etc.—Men carrying presents.

Prologue.

Prologue to be
recited or read
before curtain is
drawn or per-
formance begins.

Ladies and Gentlemen,—We have asked you to come here to-day that we may remind you of the life-story of the gallant little Prince Richard, the son of the Black Prince, and the part of his life which we are now going to show you is the Christmas time immediately following the death of his father, the Black Prince.

As you all remember, the beautiful boy was sent with his widowed mother to the Manor House of Kennington, with his tutor, Sir Guiscard d'Angle, that most accomplished knight. The young Prince started with every chance of becoming a popular hero. His father had been the greatest knight of his age, and the boy himself was of singular beauty, and endowed with a great charm of person, so that when he pleased, with a sweetness of manner unusual even among princes, he was considered the most princely child by those with whom he came in contact.

After the death of his father, and while Prince Richard was in the safe keeping of Sir Guiscard d'Angle, his tutor, and his mother at the Manor House of Kennington, the Mayor of London determined to pay a visit to the little Prince in a manner befitting our great and ancient city.

In those days the weather mattered little to those famous pageants, and the people in the processions and their pageants were quite regardless of winter cold or summer heat, and they rode forth as cheerfully at Christmas-time as in midsummer.

On this occasion citizens on horseback, with trumpeters, accompanied by esquires and 'prentices and craftsmen, with knights and popes and cardinals, assembled at Newgate in the afternoon and marched through the city and over the bridge to Kennington Palace beyond the Borough. This procession, which gave the greatest joy to all the citizens of London, was all the way followed by an enormous company crowding after it and shouting. When it arrived at Kennington Palace they all dismounted and entered the hall, as we shall do this afternoon, and there they found, as you will find, the Princess, the young Prince, and their attendants, together with the Duke of Lancaster and other great lords. First did the masquers solemnly salute the court, and they then invited the Prince to play with them, and would you believe it?—every time the Prince threw he won, which was in itself a remarkable circumstance. He carried off his winnings, a bowl of pure gold, chased and decorated, a drinking cup, also of gold, and a gold ring. They then invited the Princess and the Duke of Lancaster and the other nobles present, each of whom also won and carried off a gold ring. This done, the music played, and they were all invited to sing and dance until the time when the singing boys were summoned from the Monastery Church of St. Saviour, Southwark, to sing the Christmas carols, for which they were so famous. Finally, at a late hour, the masquers rode home, well pleased with the reception they had met and the courtesy of the best behaved boy in the world.

(Curtain rises, revealing ELYOT the harper, and SERVANTS.)

ELYOT THE HARPER (*to the six Pages who are strewing fresh rushes on the floor, and preparing for the feast*).—Hist, ye children all! Methinks of these walls there will be much history writ. These many times have been a gathering here of young and old, rich and poor. My life is long, and well nigh past, but it's Elyot the Harper who will tell the tales of long ago, and of the days that are to be. Give heed for a space, for I have rare words on my tongue. Knowest thou the young Prince Richard?

ANSWER.—Aye, aye! we know him well.

ELYOT.—He is even now within these walls, and 'tis for him, and for the Fair Maid of Kent, the Lady Joan, his mother, that the feast to-night is to be prepared. Yonder in the Abbey even now they sing and tune, lest the singing boys be summoned hither. (*Distant music heard.*) And, in faith, if mine ears have heard aright, 'tis to be a night of stars and dance and song. But now I saw my Lord Salisbury of Bermondsey, and the Duke of Lancaster, and my Lords Warwick and Oxford, bedecked with ruffles and fine feathers, and Sir John Chandos, and Sir Thomas Felton, and Sir John Jouel, and my Lord Thomas Holland, whilst in the buttery and cellars, 'tis Sir Robert Knollys himself who hath ordered the feast to do honour to the young Prince. Alan the Jester has been taxed to call to mind the egg dance, and many an ancient measure will be trod this night. See! is not that John Standish at the portal? He bringeth news. No! he turns again. 'Tis but the city folk, who come a-mumming at Sir Robert's command. Haste ye to your duties, and let old Elyot sing one song, though may be his voice is gone for feasts, and is now but fit for empty halls and vassals' ears. Yet is his heart young and his spirit leal and true. So help him!



The moon shines bright, and the stars give a light,
A little before the day:
Our mighty Lord He looked on us,
And bade us awake and pray.

Awake! awake! good people all,
Awake, and you shall hear,
The Lord our God died on the Cross
For us He loved so dear.

O fair, O fair Jerusalem,
When shall I come to Thee?
When shall my sorrows have an end,
Thy joy that I may see?

(For complete version of this Carol, words and music, see page 52.)

The Dance of the Pages and Maidens.

The English nation has always been famous for its high spirits and great bodily health, and so the English are naturally good dancers. Nor has dancing ever been limited by social degrees of rank or station. High and low, rich and poor, have footed it gaily, and this dance is but typical of many measures tripped gaily by those below the salt-cellar, in sheer light-heartedness at the approach of their master and mistress. The element of fun in the dancing suggests more of a good romp, perhaps, than a set movement, but this gaiety and heartiness, and the speedy choice of a partner, and general good humour of all concerned, are characteristic of the people who danced such measures, and if lacking in softness and elegance of the foreign dance, are yet replete with the domestic harmony, which is very captivating and adaptable for indoor or outdoor use, a matter for no small consideration in an uncertain climate like our own!

(For twelve or more.)



The Dance of
the Pages and
Maidens.

Step G. I.

For preliminary chord, stand in a circle in couples, all facing out, boy on left, taking girl's left hand with his right.

(1) Once towards centre (beginning with boy's right foot and girl's left), taking both hands, looking under arms towards centre.

Repeat (1), back with outside feet, reversing bending position.

2 bars

Boy, standing still, gives right hand to partner's right, and turns her under her right arm to her right. Join both hands as formerly, bringing first of all both hands in close position, then extend arms and bend bodies, pointing outside feet (2nd position).

1 bar

1 bar

(SEE ILLUSTRATION NO. 1

REPEAT FIGURE 1.



II. Girl now faces centre, and boy faces out, retaining girl's left hand in his right, and girl's right hand in his left, keeping bodies well apart.

Step B.

(2) Four times, turning to right.

4 bars

Repeat (2) back, reversing position.

4 bars

(SEE ILLUSTRATION NO. 2.)

Step B. III.

(3) Three times, all moving to left in circle, crossing hands, right to right, left to left (right hands over), beginning with outside feet.

3 bars

Disengage left hands, boy points his right foot (4th position), and turns partner under her right arm to her right.

Repeat (3) with inside feet, and repeat III until all have circled round once and then off.

The Dance of the Pages and Maidens is followed by the entrance of the Royal Party and Courtiers from the dining apartments of the Manor House of Kennington to the Great Hall, where the Christmase Festival is about to take place.



SIR ROBERT KNOLLYS (*speaking*).—Right dear young Prince! to your honour, and that of your successors to come, I prithee let these your vassals and the King's most loyal subjects, hold high revel as is their wont under this kindly roof. The commandment of Kristmase is to jollity and mirth, for those of tender age and those of great years. Believe me, that from their merriment much joy of heart doth come; and the sorrowes of all go lesse, for the joyes of this night, if, young Prince, you do but so decree.

THE PRINCE.—A dance! A dance! and song with the dance.

Two Christmas Dances.

1. THE
CAROLE.
2. A
CHRISTMAS
DANCE of a
merry nature.
(The Yule
Dance.)

In Part I a Christmas Dance is given in detail, and here are now appended two Christmas Dances of very opposite natures. Such dances were invariably found divided into two classes: those danced by the household, and those by the minstrels or jugglers. Minstrel dancing was very prevalent at one time, and with so many elements of a foreign nature being constantly introduced from abroad, they were as constantly changed and enlarged. After the Crusades, for example, many modern customs were introduced. But the most important of these Christmas dances is the Carole, described most minutely by Chaucer in the Romaunt of the Rose. He says of the parish clerk:

“In 20 manners he coude skip and daunce,
After the Schole of Oxenfordé tho,
And with his legges casten to and fro.”

The Carole was always accompanied by song, and these being most customary at Christmas time, became known as Christmas Carols. In those days there was a vast difference between a Christmas hymn as we know it and a carol, hymns being much more solemn in their nature. Since our Christmas season falls at the same time as the Yuletide of northern nations, we have naturally adopted many of their customs, which at first had no Christian meaning whatever: the Wassail Bowl, the decorations of ivy and holly, the use of mistletoe, and the combination of the dance and song. The Hall of the King's Palace must have presented a gorgeous sight in those olden times, when the King, with the crown on his head, feasted and rioted and the courtiers danced and sang songs, alternately grave and gay, of which the two dances here described are very fine examples; the majestically grave and solemn Carole and the boisterous, rollicking, mirth-provoking Dance, known as “The Yule Dance.”

Good Christian Men, Rejoice.

(Danced by the lords and ladies of the household.)

mf

1. Good Chris - tian men, re - joice With heart, and soul, and voice;
 2. Good Chris - tian men, re - joice With heart, and soul, and voice;
 3. Good Chris - tian men, re - joice With heart, and soul, and voice;

mf

Give ye heed to what we say : News ! News ! Je - sus Christ is
 Now ye hear of end - less bliss : Joy ! Joy ! Je - sus Christ was
 Now ye need not fear the grave : Peace ! Peace ! Je - sus Christ was

born to - day ; Ox and ass be - fore Him bow, And He is in the
 born for this ! He hath oped the heav'n - ly door, And man is bless - ed -
 born to save ! Calls you one and calls you all To gain His ev - er -

ff

man - ger now. Christ is born to - day ! Christ is born to - day !
 ev - er - more. Christ was born for this ! Christ was born for this !
 last - ing hall. Christ was born to save ! Christ was born to save !

ff

Published by Messrs. Novello & Co., Ltd.

VERSE I.

Couples take inside hands, and move in a circle.

(1) Three marching steps, beginning with outside feet, outside arms extended (slightly curved).

Point inside feet for the second beat of the second bar, waving outside hands towards each other over head. 2 bars

Repeat 3 marching steps, beginning with inside feet.

Point outside feet for the second beat of the second bar, waving outside hands away from each other. 2 bars

Repeat (1).	2 bars
Pause for 7th bar and point upward with outside hands.	1 bar
Repeat whole.	6 bars
Pause, face each other, take both hands and raise them slowly above head, looking up.	2 bars
Slowly kneel, and rise.	2 bars

(SEE ILLUSTRATION No. 3.)

REFRAIN.

The last two bars to be played (without voice), while girls march four steps to centre to form inner circle, while boys take four short steps back to form outer circle, facing in.	2 bars
Girls curtsey low, joining hands on rising; while boys kneel slowly and reverently with hands crossed on chest, rising slowly.	2 bars



VERSE II.

Girls circle round to left thus :—

(2) Glide with left foot, bringing right behind (5th position); while boys remain stationary, feet in 1st position, cross hands in front of waist-line, then separate hands and wave out to side and back again.	1 bar
Do this for 6 bars.	

(SEE ILLUSTRATION No. 4.)

For the seventh bar all pause, and slowly wave right hands.	1 bar
Repeat (2) for ten bars.	10 bars

REFRAIN.

Girls take four steps back.	
Boys take four steps forward, exchanging places, each boy passing a girl's right shoulder, taking no heed as to partner, who does not neces- sarily get back to original place.	2 bars
Girls curtsey low.	
Boys kneel as before, taking hands on rising.	2 bars



VERSE III.

Same as Verse II, except for the 7th bar, when girls bend over to left, both hands extended to left (palms down); while boys lean over to right, hands in same position as girls; then continue (2) to end of verse.	
Refrain to be played while couples join hands ready to repeat movements of Verse I while passing away, during which time the whole of the music to be played without voice.	

(*Enter remainder of company in grand procession to "Llangatlock March."* See page 54.)

ALAN THE JESTER (*in an aside*).—Beshrew me, my brave fellows, and here we be, after many a mile of weary footing it by these wild roads, which same be often neither fit for man nor beast. But here we be, I say, and a health to the young Prince and his fair mother. It behoves us now to do no more parleying, but to get the hearing of my Lord Robert, without whose help we may fare ill. Stamp your feet and tune your voices, for the young Prince is a rare musician, and pays but scant courtesy to unlovely voices. It were a right good thing for us, my merry men, if we do but share the Christmas feast, for a rare feast it is, so be ye nimble of foot and clear of voice.

The Yule Dance.

Couples stand facing each other, forming two circles. Boys with backs to centre of the room.

I. Step B Polka.

(1) Twice, crossing to partner's place, passing right shoulders, clapping hands on the 1st beat of the bar, and turning round to right on the last beat of the second bar.

2 bars

Repeat (1) to original places, again passing right shoulders.

2 bars

This again (8 bars in all).



II. (2)*Boys fold arms and dance step B twice moving backwards towards centre, beginning with left foot.

2 bars

Girls follow, beginning with right foot (holding out dresses).

Repeat (2), girls going backwards, and boys following.

2 bars

This again (8 bars in all).¹



III. (3) All move in circle, taking inside hands, well raised. Step B, once, facing each other, beginning with outside feet.

1 bar

Step B, once, beginning with inside feet, back to back, arms well extended in front.

1 bar

Girl turns to left under her left arm.

1 bar

Boy turns to right under his right arm.

1 bar

Repeat (3) (8 bars in all).

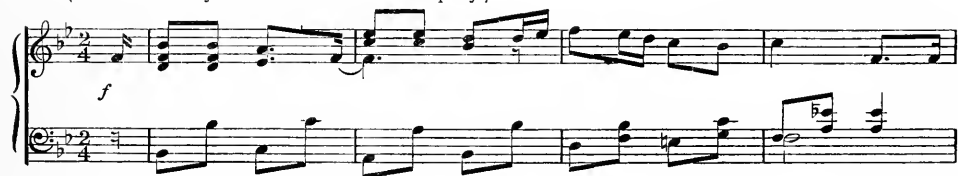
Repeat whole.



THE YULE DANCE.

(To be danced by the remainder of the company.)

A. FLETCHER WATSON.



PRINCE RICHARD.—Good Sir Robert, and people all, let no time be lost in the saying of fair speeches; rather let us all now foot it merrily, and with a good heart hasten on the great festival of Christmasse. My royal mother is at hand, and will give her hand to me for a dance such as may please ye all. And then it is my will and pleasure that ye do sing and daunce as is your custom, for I have a willing mind to see and hear of your doings, and most dear of all do I set my heart upon the hearing of the fair kariles of yonder Abbey, for the sound of music doth ever please me well. While I give my hand to my mother for the daunce, do some of ye foot it nimbly to the holy Abbot, and showing to him this ring, tell him that it is Prince Richard's wish to have some of the singing boys brought hither, to sing both kariles grave and gay, with daunce, or reverent mien, as such may be. And now, sound the music—clear a space on the floor—gape and see—and after the space of the daunce, prepare to also take the floor, that so we may pass this night in right good spirit and much jollitie.



An Ancient Measure.

Although set out here for two dancers only, yet this movement is equally suitable for any number of couples. The steps are simple, being mostly advancing and retreating, and the gliding nature of the steps is good for the children, and will be found to cultivate the same qualities as the Minuet, of which a full history and description is given in Part I. The dance gives many opportunities for courtliness and grace of movement. Such dances were usually accompanied by song, and nothing more pleasing can be imagined than an old 16th century song with a dainty pair of children to illustrate it by dance.

For any number of couples.

From Nouveau Recueil (1732.)

Con grazia.

p *sf* *p poco staccato.*

f *p* *cres.*

This arrangement by ALFRED MOFFAT is taken from "Characteristic Songs and Dances of all Nations," by permission of Messrs. Bayley and Ferguson.

Please note that the dance begins on the first half bar of the music.

- I. Girl and boy face each other.
- | | |
|--|--------|
| (1) Both step to right with right foot. | 1 beat |
| Bring left in front of right (5th position). | 1 beat |
| Step to right with right foot. | 1 beat |
| Bring left behind right (5th position). | 1 beat |
| Step to right with right foot. | 1 beat |
| Bring left in front of right (5th position). | 1 beat |
| Step to right with right foot. | 1 beat |
| Raise left foot and point it to ground (4th position). | 1 beat |
| Repeat (1) to left. | 4 bars |
- ✻ ✻ ✻
- II. Boy now faces front ; girl turns her back to front ; looking
well over shoulders towards each other.
- (2) Pass back to back, repeat (1) for two bars of music.
- Both glide to left in opposite places, facing each other, curtsey.
bow.
- 4 bars
- Repeat (1) and (2) to get back to places, the girl facing front in
the second figure.
- 8 bars
- ✻ ✻ ✻
- III. (3) Begin with right feet.
- Take right hands, dance round, taking three short running steps to
first three beats, raising left foot on the 4th beat.
- Do this four times, completing a circle, turning head slowly
from right to left.
- 4 bars
- Disengage hands.
- Glide to right.
- 1 bar
- Curtsey and bow.
- 1 bar
- Glide to left
- 1 bar
- Curtsey and bow.
- 1 bar
- ✻ ✻ ✻
- IV. (4) Step back with right foot (bringing left shoulder forward).
- 1 beat
- Bring left foot in front (5th position).
- 1 beat
- Rise on toes.
- 1 beat
- Sink.
- 1 beat
- This four times, right and left foot alternately, moving backwards
obliquely to right.
- 4 bars
- Four marching steps, advancing towards each other (2 beats to
every step).
- 2 bars
- Glide to right, curtsey, and bow.
- 1 bar
- Attitude.
- 1 bar

(SEE ILLUSTRATION NO. 5.)

ALAN THE JESTER.—So fair a sight hath ne'er been seen in all the days of this great house, methinks. These many years have we sung in the Christmasse with carols, and footed it rarely in the dance, but this night, my young Prince will scarce sleep for all the high festival he has been a party to, and the royal lady, his mother, hath well nigh forgot her tears and woe, in the laughter and the merry-making. The hour of midnight must even now be close upon us, when the singing boys are summoned, so trip it, my fair ones, while ye may, and let the measure be one well known to us all, and the Jester doth call for the Mumming Dance!



A Mumming Dance.

"Let them (that is, the working people) freely feast, sing, dance, play, have puppet plays, hobby horses, tabers, crowds, and bag-pipes; let them play at ball and barley-brakes; and afterwards plays, masks, gestures, etc., are to be winked at, lest the people should do worse than attend them." So runs an old chronicle, and this bright little dance is full of this spirit. It can be danced by children disguised by hood and cloak, or as a special item; *the main issue is the spirit of the dance itself*, which is gay in the extreme, and participated in by as many as possible with every outward semblance of goodwill and fellowship. This Mumming Dance is often presented by St. George and the Dragon, and the Lion and the Unicorn, as well as by Morris Dancers, or any set of children suitable for the purpose.



CHRISTMAS COMES BUT ONCE A YEAR.

(Old English Dance.)

Not too fast.

mf



The Mummer's Dance.

- For boys, in lines facing each other.
- I. (1) Step C once to right and once to left. 2 bars
 Three steps round to right (springing on toes).
 Stamp on left foot to finish. 2 bars
 Repeat (1) to left. 4 bars
✻ ✻ ✻
- II. (2) Four short galop steps to right. 2 bars
 Step to left, point right (4th position).
 Step to right, point left (4th position). 2 bars
 Repeat (2) to left. 4 bars
✻ ✻ ✻
- III. Step A. Leaders divide (the others following) to back, come up centre in couples facing audience. 8 bars
✻ ✻ ✻
- IV. (4) Four galop steps to change places, with partner, the one on right always passing in front. 2 bars
 Step towards each other, and point outside feet.
 Step away from each other and point inside feet. 2 bars
 Repeat (4) to places. 4 bars
 Then dance off or repeat whole.
✻ ✻ ✻

ALAN THE JESTER.—England is a strong land and sturdy, and so rich a land that it needeth help from none, but every other land needeth help of it. Let us have a measure of the *mirthful* sort, when we do warm our blood, and lose our breath, and sink nigh dead upon the floor when the music ceaseth. These dances of the court are wondrous fine, but my old legs do itch for a dance of the *common* people, such as we do trip and go nightly at Christmasse and the Feast of Lights. Come now, for the Prince is graciously pleased to like it all full well.

[Wassail Dance follows.]

The Wassail Dance and Song.

SEMI-CHORUS.

mf *
 1. Here we come a - was - sail - ing A - mong the leaves so green, And
 2. Our was - sail cup is made Of the rose - ma - ry tree, *

f CHORUS.
 Here we come a wander - ing, So fair to be seen. } Love and joy come to
 so is your beer Of the best bar - ley.

you, And to you your was - sail too, And God bless you, and send you A

hap - py New Year, And God send you a hap - py New Year.

3 We are not daily beggars
 That beg from door to door,
 But we are neighbours' children
 Whom you have seen before.

Love and joy, &c.

4 Good Master and good Mistress,
 As you sit by the fire,
 Pray think of us poor children
 Who are wandering in the mire.

Love and joy, &c.

5 We have a little purse
 Made of ratching† leather skin ;
 We want some of your small change
 To line it well within.

Love and joy, &c.

6 Call up the butler of this house,
 Put on his golden ring ;
 Let him bring us a glass of beer,
 And the better we shall sing.

Love and joy, &c.

7 Bring us out a table,
 And spread it with a cloth ;
 Bring us out a mouldy cheese,
 And some of your Christmas loaf.

Love and joy, &c.

8 God bless the master of this house,
 Likewise the mistress too ;
 And all the little children
 That round the table go.

Love and joy, &c.

* This note in vocal part is required for verses 2, 3, 4, 5, 6 and 8.

† Leather that will stretch.

**The Wassail
Dance.**

The following curious passage is from Roper's Life of Sir Thomas More :
 " He was, by his father's procurement, received into the House of the Rt. Rev. wise and learned prelate, Cardinall Mourton, where, though he was younge of yeares, yet would he at Christmastyd sodenly sometymes stepp in among the players, and never studinge for the matter, make a parte of his owne, there presently among them, which made the lookers on more sport than all the players besid ; in whose witt and towardnesse the Cardinall much delightinge would often say of whom unto the nobles that dyvers at tymes dyned : ' This child here wayting at the table whosoever shall live to see it will prove a marveilous man ; ' " and again, in a rare old tract, we read, that Christmas being celebrated thus—" After dinner we all rose from the board and sate by the fire where the Harth was imbroidered all over with roasted apples—after which some went to cards ; others sang carols and pleasant songs, and the poor labouring Hinds and maid servants with the plow-boys, went nimble to dancing ; the poor toying wretches being glad of my company because they had little or no sport at all until I came amongst them ; and therefore they skipped and leaped with joy—singing a carol and dancing to the " Hey " and " Wassail Cup."

Let's dance and sing and make good cheer,
 For Christmas comes but once a year.

In sets of two lines, face to face.

Distance apart, about four feet.

Partners side by side.



VERSE I.

I. Step to right with right foot.

Point left to 4th position, looking over left shoulder.

1 bar

Repeat to left.

1 bar

Three marching steps forward, and point left foot to 4th position (passing to right of " vis-a-vis ").

2 bars

(SEE ILLUSTRATION NO. 6.)

Step to left with left foot.

Point right to 4th position, looking over right shoulder.

1 bar

Repeat to right.

1 bar

Three marching steps backwards, and point right foot to 4th position, passing left shoulders.

2 bars

This for every alternate verse, always remaining stationary for refrain with appropriate gestures.



VERSE II.

II Turn to partner.

Point right foot 4th position.

Bring right foot in front of left, 5th position (heel well raised).

1 bar

Repeat.

1 bar

Four marching steps to change places with partner, passing right shoulders, turning to right on third and fourth steps.

2 bars

Repeat back to place .

4 bars

(THE KEEPER OF THE WARDROBE, *followed by the Craftsmen bearing the garments.*)

THE KEEPER OF THE WARDROBE (THE EARL OF CHESTER).—Right high and mighty Prince, may it please your high estate to wit of the goodwill of my master, by whose will and charge I have this day bringen the parcels following, that ye may be defensibly arrayed in great cost and charge for the certain services and ceremonies of this feast of Christmasse; and that your seale be now put, for to say, that these same gifts have been delivered by the Wardrobe Keeper. One doublet of purple satin, lined with Holland cloth, and interlined with busk; one doublet of tawny satin likewise; two short gowns of crimson cloth of gold, the one with drips, and the other with green velvet; one gown of yellow velvet lined with crimson; two yards of silk, meddled with gold; black silk of great length; two pairs of spurs *short*, gilt; four pairs of spurs *long*, all gilt; one banner of Our Lady; one banner of The Trinity; one banner of St. George; one banner of St. Edward; trumpets; coats; armours; standards; and divers ornaments of precious stones and fair jewels. And this my letter being ended, I do hereby make my obeisance; herewith beseeching your Highness to witness the ancient Craft Dance of the Tailors, known to all littel children as the dance of "The Scissors and Cottons."



Scissors and Cotton Dance.

A lively little movement for quite tiny children, of the type of the St. Nicholas Shoe Dance in Part I. The dance is given here in detail, and can be danced by any number of children.



The Ancient
Craft Dance of
the Tailors;
or, Scissors and
Cottons.

In Germany every guild and craft had its dances. The Schaffertanz of Munich, danced by coopers, and perhaps the original of the bow and hoop dance; this dance takes place every seven years, and always during the first year's reign of a new sovereign. Every trade had its own special dance. The tailors had theirs at Whitsuntide.

Und als sie nun getrunken hatten
Begehrten sie einen Tanz;
Da tanzten alle neunzig
Schneider nuemmal neunzig
Auf einem Ziegenschwanz.

On Ash Wednesday the carpenters danced in Nuremburg, first in the street and afterwards in the town hall; every tiny town had its dancing hall or dance house, and much lavish expenditure was displayed. In the Town Hall of Munich there are some beautiful figures of Moorish design. In Germany dancing was a feudal obligation in olden times—would that it were so in England to-day! In one town the custom still survives. In Langenberg, on Whit Tuesday, every peasant must lead out a partner to the dance, in good or bad weather, or pay a fine, and the dance must last as long as the barrel of beer which is brought out under the village lime tree contains one single glass of beer. It is said that the Emperor Heinrich der Vogler, passing through Langenberg on a Whit Tuesday, wanted a relay of horses, but that the Langenbergers were too busy dancing to heed their sovereign's needs. To punish them, the Emperor ordered that every year, under all circumstances, the Fröhntanz was to be danced at Langenberg.

THE SEASON OF THE YEAR.

Old Lincolnshire Song.



Dance of Scissors and Cottons.

Eight children to impersonate four pairs of scissors, *i.e.*, four couples.

Four smaller children to appear as reels of cotton, not in pairs.

Children in couples ("Scissors").

Place outside hands on hips, cross inside arms, extended in front, palms together, fingers straight.

STEP FOR COUPLES.

- I. (1) Long glide obliquely to right, beginning with right foot, bring left behind (3rd position), repeat (1).

2 bars

Repeat (1) to left.

2 bars

This, to right and left alternately for 8 or 16 bars, advancing.

One "reel of cotton" waltzes behind each "pair of scissors."



- II. "Scissors" now remain stationary, facing front, holding inside arms as high as possible (same position as before), to allow "Cottons" to pass under (still waltzing), and then

Lead round to right, taking position behind "Scissors" again.



- III. "Scissors" now lead off to right and left, "Cottons" following.

(3) Thus: for "Scissors," quick little running steps (as many as possible, 1 bar), then stand still, one inside hand to drop (1st beat of 2nd bar), the other raised, keeping hands stiff, bring together with a clap (2nd beat of 2nd bar), arms meanwhile well gripped together.

"Cottons" to run also, using arms as though winding and unwinding cotton.

Repeat (3) to back and up centre.

Then lead round to form circle, in the centre of which stands a large reel of cotton, with a large pair of scissors stuck in the top hole.

After having danced round in a circle (3), "Scissors" remain stationary, while each "Cotton" runs round a pair of "Scissors," and finishes by kneeling in front of them, while the "Scissors" rest inside hands (still well extended), over heads of "Cottons."

COURT JESTER.—Well footed, by my sword, well footed. Step yet another, for 'tis near midnight, when the dance will cease, and song must take its place. Call the Egg Dance, of which great talk hath been made to me, and let us afterwards have a dance with the balls, for methinks the skill of the Bermondsey maids with the balls should be made known to the Prince.



The Egg Dance.

This dance had its origin in Holland, and is very curious. It was also constantly danced in England, and is but one of the many dances which bear a great semblance to each other between the English and Dutch movements. In England it was danced rather like a crude edition of the English hornpipe, the greatest skill being required on the part of the dancer (who was blind-folded) in not touching the balls. In England the dancer crossed his arms on the front, as when dancing a hornpipe; in Holland the Dutchman crossed them on his back.

To be able to dance the Egg Dance was the hall mark of agility. The dance was usually executed to the music of a harp, horn, or trumpet, and was sometimes a genuine feat of agility, or at others burlesqued for the amusement of the guests, and accompanied by weird gestures.

COLLEGE HORNPIPE.



- Egg Dance. To be danced with great energy.
 Step B. 1. Dance in and out of eggs, arms folded as for Hornpipe, 8 or 16 bars, finishing in centre.



- II. Raise right foot in front of left knee.
 Hop on left foot three times (arms still folded) for first three beats of the bar.
 Drop on right foot at the 4th beat, extending arms.
 This, four times, beginning with right and left foot alternately.

(SEE ILLUSTRATION NO. 7.)

- Step B. III. Passing in and out of eggs, swaying arms from side to side, finishing in centre, 8 or 16 bars. 8 bars.



- IV. Jump once, feet apart, bending low to the ground, with back straight, arms extended to side. 1 bar
 Leap high in the air, heels together, with two jumps ; fold arms behind back. 1 bar
 This, four times (8 bars).



- V. As many short running steps as possible for one bar and a half of the music.
 Leap high in the air, springing on left foot, and raising right foot as high as possible for the 3rd and 4th beat of second bar.
 Repeat, around the eggs, getting faster and faster, till the performer falls down exhausted.



Let men of learning plead and preach, their toil 'tis all in vain ;
 Sure, labour of the heels and hands is better than the brain.
 And a dancing we will go, etc.

Then talk no more, ye men of arts, 'bout keeping light and shade,
 Good understanding in the heels is better than the head.
 And a dancing we will go, etc.

Great Whigs, and the great Tories too, both in and out will dance,
 Join hands, change sides, and figure in, now sink, and now advance.
 And a dancing we will go, etc.

The Dance of Balls.

To the Greek nation we owe the best ball dances. With their worship of the human body the Greeks were prompted by instinct to make their play and recreation as useful as possible, and as they thought that dancing added to the beauty of the figure, promoted cheerfulness, and encouraged grace of movement, so did ball dances become almost poetical in their refinement of movement and delicacy of expression. In them the art of gesture reached its highest point, and these dances were freely indulged in by all dancers.

The Greek dances are legion, but of all, the ball dances are the most beautiful. The same movements were often adapted to garlands, flowers, and long boughs of green, according to the seasons. There are as many settings as there are waves in the sea, and they are without doubt one of the most beautiful and uplifting forms of dancing for any age, and for none more than to-day.



A Grecian
Dance, with or
without Balls.

It is impossible to use balls for this dance unless ball exercises have been practised (Book I). Movements must be gracefully executed, and without jerky turnings. Refer to small letters for arm movements.

(SEE ILLUSTRATION NO. 8.)

A. B. FLETCHER WATSON.

Gracefully.

End of first 8 bars.

End of second 8 bars.

Ped. *

- I. (1) Stand with right shoulders well turned towards centre. (a) Step on right foot, turn half way round to right, (b) and point left foot (1 bar).
Step on left foot, turn half way round to right and point right foot (1 bar).
(All meeting in centre.) 2 bars
Pose, bending towards centre (Ex. 1, Book I), without throwing ball. 2 bars
Repeat (1) back to original places. 4 bars
Repeat whole. 8 bars

Arm Move-
ments.

I.

- (a) Ball held in right hand and thrown under left arm (which is raised) when turning half-way round to right.
(b) Ball caught in left hand when pointing left foot.
Reverse arm movement.



II.

All face audience.

(c) Step away from each other with outside feet.

(d) Bring inside feet behind (3rd position), rising on toes.

1 bar

Repeat towards each other.

1 bar

Step B.

(e) Twice, turning away from each other, completing a circle.

2 bars

(f) The two in front now take inside hands, facing each other.

Step back with inside feet, and draw outside feet (heel well raised) to 5th position) in front.

This, twice, moving back.

2 bars

(g) While the other two move forward, performing Step B twice, beginning with outside feet.

Step B.

Twice, all turning away from each other, completing a circle.

2 bars

Repeat Fig. II to get back to places.



Arm Move-
ments.

II.

(c) Outside hand raised, ball held in the inside hand ready to throw underneath outside arm when stepping away from each other.

(d) Ball caught in outside hand while rising on toes.

Repeat towards each other.

(e) When turning round, move both arms in a circle and catch ball in both hands, once to each bar.

(f) When front couple moves back, the balls are held in outside hands and thrown underneath the joined hands, which are held back

(g) While the two advance from the back they bring arms round in circle and catch ball with both hands well raised, once to each bar.

The first figure is repeated, but instead of moving back the second time, all four slowly kneel back to back in centre, balls in right hands held high.



Step F.

III.

(h) Twice, moving to right (2 half turns) changing places (2 bars).

(i) Pose, pointing right foot, outside square (2 bars)

Repeat (3) till original places are reached.

16 bars



Arm move-
ments.

III.

(h) Ball held in left hand, thrown under right arm, and caught in right hand while turning half way round to right. When repeating, reverse arm movement.

(i) Ex. 1, Book I.



Repeat fig. I. But on reaching the centre the second time, after pose, step on right foot, all face out, slowly kneel (2 bars).

Bend towards ground with circular arm movement, and on rising join hands. (2 bars).

16 bars

(SEE ILLUSTRATION NO. 9.)

The Heritage Waltz.

(By kind permission of the Composer, J. W. KIMMINS).

Specially suitable for Hoop, Garland, and Ball exercises as used at the "Guild of Play."

mp

cres.

mf

mf

f

FINE.

p

mf *cres*

cen - do. f

1st time. 2nd time.

D.C. AL FINE.

JOAN THE FAIR MAID.—Good friends, I prithee take a mother's thanks for the evening's rare good humour and diversion. The Prince, my son, has liked it passing well, and will have it that ye do all now rest awhile from daunce and song, and list ye to the singing of the childer from the Abbey, who have been summoned to sing their Kariles, a rare treat for ears attuned to music. See to it, that ye do all tread your way to yonder Abbey Church, this morrow morn; for ill would be the night's mirth counted of the holy men, did ye not go to prayers. And here they be, even now upon the threshold. God bless their innocence, and give us all joy in their songs.

Entrance of the ABBOT OF BERMONDSEY, followed by the MONKS and SINGING-BOYS from the Abbey Church, the Choir entering singing the carol for Christmastide.

Carol for Christmas-eve.

OUSELEY.

mf

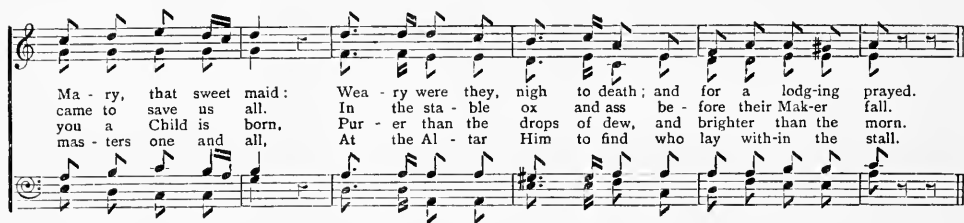


1. Lis - ten, lord - ings, un - to me, a tale I will you tell; Which, as on this
 2. In the inn they found no room; a scan - ty bed they made: Soon a Babe from
 3. Shep - herds lay a - field that night, to keep the sil - ly sheep, Hosts of An - gels
 4. On - ward then the An - gels sped, the shep - herds on - ward went, God was in His

mf



night of glee, in Da - vid's town be - fell. Jo - seph came from Na - za - reth, with
 Ma - ry's womb was in the man - ger laid. Forth He came as light through glass; He
 in their sight came down from heav'n's high steep. Tid - ings! tid - ings! un - to you: to
 man - ger bed, in wor - ship low they bent. In the morn - ing, see ye mind, my



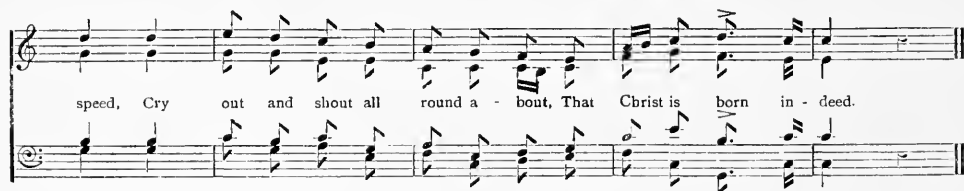
Ma - ry, that sweet maid: Wea - ry were they, nigh to death; and for a lodg - ing prayed.
 came to save us all. In the sta - ble ox and ass, and be - fore their Mak - er fall.
 you a Child is born, Pur - er than the drops of dew, and brighter than the morn.
 mas - ters one and all, At the Al - tar Him to find who lay with - in the stall.

CHORUS.

f



Sing high, sing low, sing high, sing low, sing high, sing low, sing to and fro, Go tell it out with



speed, Cry out and shout all round a - bout, That Christ is born in - deed.

THE ABBOT OF BERMONDSEY.—Right high and mighty Prince, we pray a good life and long for you, and as much property as your princely heart can desire. We do thank your Noblesse of our new gowns for the Abbey choir, now sent unto us to our great comfort, beseeching your Highness to accept our thanks. Forasmuch as it now approacheth the hour for prayer and praise, we of the Abbey do desire that you will, of your own free will, accompany the household to the church hard by ; for thus, the common folk, setting aside all excuse, will surely follow and repair there also ; this same custom being well pleasing to God.

In the interval between the Kariles the PRINCE makes gifts of money to the ABBOT for the poor of St. Saviour's. The ABBOT makes his obeissance to the young PRINCE, and after thanking him in a manner befitting his sacred position for the kindness shown to the poor, entreats the people to follow him, when the music sounds for the last Karile, to the Monastery Church hard by, that the seal of Holy Church may be put upon the evening's jollity and amusement.

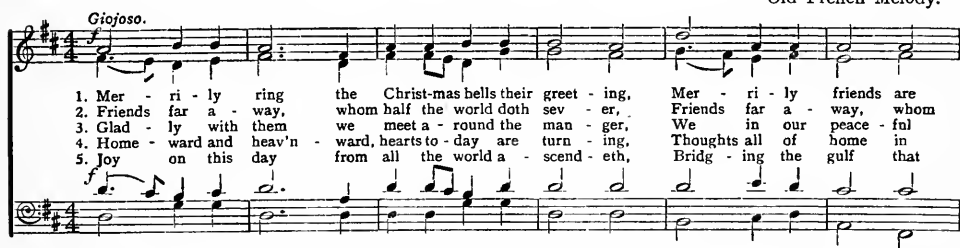
Exit of ABBOT, MONKS, and SINGING-BOYS, followed by the Royal Party and entire company, to the words of the Karile " Merrily ring the Christmas bells."

Merrily Ring the Christmas Bells.

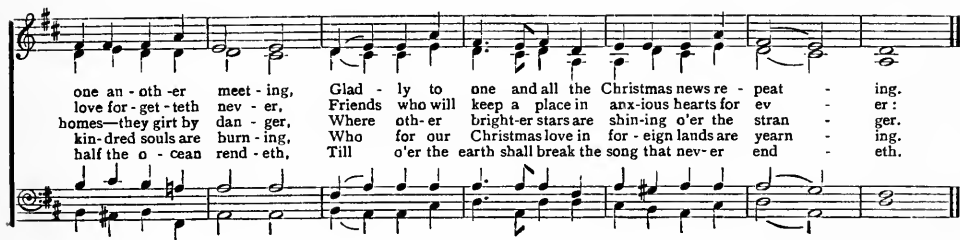
(CHRISTMAS EVE.)

Old French Melody.

Gioioso.



1. Mer - ri - ly ring the Christ-mas bells their greet - ing, Mer - ri - ly friends are
2. Friends far a - way, whom half the world doth sev - er, Friends far a - way, whom
3. Glad - ly with them we meet a - round the man - ger, We in our peace - ful
4. Home - ward and heav'n - ward, hearts to - day are turn - ing, Thoughts all of home in
5. Joy on this day from all the world a - scend - eth, Bridg - ing the gulf that



one an - oth - er meet - ing, Glad - ly to one and all the Christmas news re - peat - ing.
love for - get - teth nev - er, Friends who will keep a place in anx - ious hearts for ev - er :
homes - they girt by dan - ger, Where oth - er bright - er stars are shin - ing o'er the stran - ger.
kin - dred souls are burn - ing, Who for our Christmas love in for - eign lands are yearn - ing.
half the o - cean rend - eth, Till o'er the earth shall break the song that nev - er end - eth.

A Christmas in Old Bermondsey House, 1554.



SCENE.—The Hall of Old Bermondsey House.



DRAMATIS PERSONÆ.

Dramatis
Personæ.

SIR THOMAS POPE.

THE HOUSEHOLD.

THE PRINCESS ELIZABETH.

And for the amusement of the Royal Prisoner—

THE LORD OF MISRULE, *Attended by—*

A LORD KEEPER

A LORD TREASURER

A CAPTAIN.

TWO CHAPLAINS.

} Carrying White Staves.

And those companies of minstrels and masquers summoned by the LORD OF MISRULE, including the FOOL and his five sons—PICKLE HERRING, BLUE BREECHES, PEPPER BREECHES, GINGER BREECHES, and JOHN ALLSPICE; also DAME CICELY, the fiddler woman, and the MASTER MUSICIAN.

A Christmas in Old Bermondsey House.

A Yuletide of the period when Sir Thomas Pope was appointed by Queen Mary as the guardian of the Princess Elizabeth shortly after Wyatt's insurrection. The feast was planned by Sir Thomas Pope in old Bermondsey House in honour of the Princess Elizabeth, at his own cost, and even in the days of magnificent pageants was one of marked importance.

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No. 10.—Minuet for Sets of Eight.

To face page 84.

(For description of dance, words, and music, see page 40.)



No. 11.—Minuet for Sets of Eight.

To face page 35.

(For description of dance, words, and music, see page 40.)

Prologue for Yuletide.

**Prologue for
Yuletide.
To be read or
recited by a
child before
curtain is raised
for the play
proper.**

Here on this scroll I hold is writ a story—a story of the life of Bermondsey, that great and famous place of olden times, so rich in history, and so great in famous records. Of this story much has been told to you by the Guild of Play these many May Days and Yuletides past, but there is left much to tell. Ye shall now have, in the space of an hour, the rendering of music, which must please the ear; of movement, stately and gladsome, which will feast the eye and gladden the heart of all those present who still preserve the child spirit in the child's heart; and in the setting of our story ye shall find the message of that long past century, so great in the history of our glorious land, and so fraught with meaning for us all. Now shall ye see, symbolled in music, rhyme, and movement, those inner lessons of human history, to which the Present is ever as a child, and ye shall rejoice in that beauty that has been.

On the summits of the Past do we get the outlook into the Future, and as the vision grows clearer there comes to us the gift of prophecy—that happy play is for rich and poor alike. Follow us then through carol and dance and song, into the life of the Bermondsey that has passed away, and yet see, in our carolling and dancing, an allegory of all time. The children of to-day are the men and women of this century. See to it then, ye who can, that they share in all the beauty and joy and opportunity that their childhood can grasp.

A thousand years, a thousand years,
Each century has its part to play;
Mark, as the misty curtain clears,
What form, what symbol, what array,
What thought the soul of man endears
With each, mark each, as it appears.

Feu de Joie.

(To be danced by Children, with the SERVING MAN and MARJERY in background, as curtain rises.)

This merry little movement, which can be elaborated to any extent, is almost Icelandic in its nature. As the kindling of fires occurs in connection with the festivals of so many countries, it is well to have one variant clearly set forth, for it will be found most useful for either indoor or outdoor use. On Midsummer Eve special dances were very frequently indulged in, as also in Ireland on the four great festivals of the Druids. In these days the Irish use candles, but in Wales the November fires are still lit. On All Saints' night Catholics were wont to light these fires upon the hills as an emblem of immortality, and they were supposed to typify the soul's ascent to heaven.

AP SHENKIN.

Country Dance.



Feu de Joie.

Stand in two lines facing fire in centre.

- I. (1) Advance to centre, 4 steps, springing lightly on toes, bending forward,
clapping hands together on 2nd beat of 2nd bar. 2 bars
Retire in same manner without clapping hands. 2 bars
Repeat (1). 4 bars



- II. (2) Stamp to right on right foot, left foot pointing to side, all leaning over to
right in a listening attitude, right hand close to ear, left hand
extended to side. 1 bar
Repeat to left. 1 bar
Turn round to right, four steps (whole circle), springing on toes, waving arms
quickly from right to left. 2 bars
Repeat (2). 4 bars



- Step H. III. Moving in a circle, beginning with right foot, waving arms from right to left,
finish in a circle, facing centre. 16 bars



- Step H. IV. (4) Twice, beginning with right foot, without moving position, leaping high,
still waving arms. 2 bars

Step H.

Twice (smoothly executed), advancing towards centre (first time clap hands twice to right, leaning to right, second time, clap hands twice to left, leaning to left).

2 bars

Repeat (4) retiring.

4 bars

Repeat Figure IV.



Step H.

In circle to finish, leaping over fire in single file before going off.



Speeches.—SERVING MAN and DAME MARJERY, *his wife.*

SERVING MAN.—Out with ye, 'tis nigh striking the hour, we must needs prepare this feast, Marjery.

MARJERY.—Yes, Jonathan, what is't? 'Tis yet an hour before they come. Her tiring-woman hath but lately gone to bind the Princess's hair.

BOTH (*exclaiming together*).—Lack-a-day! and here they all be! We must to the buttery and there prepare the feast.

Enter Sir THOMAS POPE and the rest of the goodly company in Grand Procession to Carol of "Good King Wenceslas."

Good King Wenceslas.

SOLOS AND CHORUS.

Ch. 1. Good King Wen - ces - las look'd out On the Feast of Ste - phen, When the snow lay
T. 2. "Hith - er, page, and stand by me, If thou know'st it tell - ing, Yon - der pea - sant,
T. 3. "Bring me flesh, and bring me wine, Bring me pine - logs bith - er; Thou and I will
S. 4. "Sire, the night is dark - er now, And the wind blows strong - er; Fails my heart, I
Ch. 5. In his mas - ter's steps he trod, Where the snow lay dint - ed; Heat was in the

round a - bout, Deep, and crisp, and e - ven; Bright - ly shone the moon that night,
who is he? Where and what his dwell - ing;" S. "Sire, he lives a good league hence,
see him dine, When we bear them thi - ther." Ch. Page and mon - arch forth they went,
know not how, I can go no long - er." T. "Mark my foot - steps, good my page!
ve - ry sod Which the saint had print - ed. There - fore, Chris - tian men, be sure,

Though the frost was cru - el, When a poor man came in sight, Gath'ring win - ter fu - el.
Un - der - neath the moun - tain; Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain."
Forth they went to - geth - er; Through the rude wind's wild la - ment, And the bit - ter wea - ther.
Tread thou in them bold - ly; Thou shalt find the win - ter's rage Freeze thy blood less cold - ly."
Wealth or rank pos - sess - ing, Ye who now will bless the poor, Shall your - selves find bless - ing.

SIR THOMAS POPE.—Welcome to Bermondsey House, good men and true, and dames and maids, for it doth please me well to keep this ancient feast in a manner befitting our Royal guest, for whose pleasure I have bethought me to command your presence. (ELIZABETH beckons.) The Princess is so minded to speak to ye all, and it behoves ye now to give her all your ears.

ELIZABETH.—Good people all! *mine host, as he is called*, and whom I like so well, hath bidden ye all to give me pleasure, and if it will please ye, to tell to your children's children in the days to be, that ye saw the Royal Bess tread a measure with her gracious guardian, so be it, and sure ye *shall* see that rare sight. Unsheathe your sword, Sir Thomas! and lead me to the floor, where we will together tread a measure, and following upon the heels of it, will also my lords and ladies. Sound the music for that rare dance, the Minuet, which doth so ravish me that I do for that small space of time well nigh forget my sorrows, and think only of your brave desire to give me joy this Christmastide.

Minuet for Sets of Eight.

Danced by ELIZABETH, SIR THOS. POPE, and Lords and Ladies of the Court.

Some of the reasons for the undoubted popularity of the Minuet for Guild of Play children and the like are given in Part I, together with detailed description and illustration of this dance as adapted for children. The dance was imported from France, and was the dance of ceremony, chivalry, and the most exquisite courtesy. The dance became a feature of the history of the period, and was so varied in its movements that whole volumes could be written of rules and notes. It *was*, and many feel it *is*, the most royal of dances, and with the beautiful music specially composed for it and the dancers in magnificent costumes must have presented a most wonderful sight. The movements are leisured, sedate, even grave; but in those days the atmosphere of men's lives was not charged with electricity as to-day—there was time to be stately and courteous—and the ever-recurrent bows and curtsies were but typical of the age. In those days men and women had leisure to be gallant, and time to be gracious and complimentary to their partners. The setting of the Minuet movement chosen for this book is one which is likely to be very popular with schools, as the dance is most attractive and full of opportunities for much that all must wish the children of to-day to learn.

FRENCH MINUET.

From "Nouveau Recueil," 17—.

Moderato.

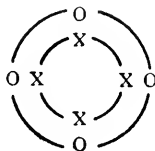
p Con grazia.

mf

poco rit.

Minuet.

For eight—four girls (O), and four boys (X).

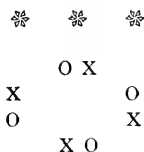


Step D.

Seven times, moving in circle, beginning with outside feet (girl's right, boy's left), then take 3 steps to original places, boy stepping back, bringing girl forward, so that all face centre.

Disengage hands, curtsey, and bow.

8 bars



Step E.

II.

(2) Once, facing partner, taking right hands.

2 bars

March 3 steps to opposite place.

1 bar

Disengage hands.

Glide to left, curtsey and bow, facing partner.

1 bar

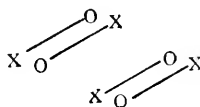
Repeat (2) back to places, taking left hands, and beginning with left foot.

4 bars



III.

Top and bottom couples turn to the couple on their right, side couples turning to their left :



Step D.

(3) Once, beginning with outside feet.

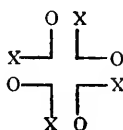
Repeat (3), moving backwards, beginning with inside feet.

4 bars

March four steps forward, and on the fourth step disengage hands, turn away from partner, and take two steps to go back to places.

Glide towards each other, curtsey and bow, facing partner.

4 bars



- IV. Remain facing partner, join hands (girl's right to boy's left), and boy's right to girl's left).

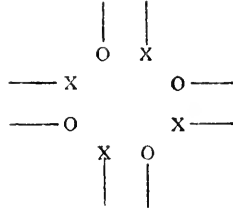
(4) One step to centre (beginning with girl's right foot and boy's left),
second step brought to 5th position behind.

1 bar

Take a third step towards centre, and point outside feet and pose, bending out.

1 bar

(SEE ILLUSTRATION NO. 10.)



Repeat (4), back to places, bending towards centre.

2 bars

Repeat IV.

4 bars



- Step D. V. Once to right, passing partner, looking well over shoulders towards each other, both beginning with right foot.

2 bars

(SEE ILLUSTRATION NO. 11.)

Repeat Step D (once) to original places (without turning), beginning with left foot.

2 bars

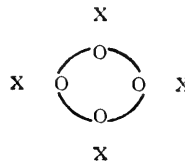
The girl now advances to centre three steps, beginning with right foot, then turns to her right 3 steps.

2 bars

Glide and curtsey, facing partner.

2 bars

(On rising, join hands, 4 girls being back to back.)



For these 2 bars, while girls advance to centre, the boy takes six short steps, turning to right, each making their own small circle. Finish with short glide to right, facing partner, and bow.



- VI. Girls glide 3 short steps round to right, then curtsey (2 bars).
This, 4 times altogether, curtseying to each boy in turn.
Boys remain stationary, and bow to each girl in turn.

8 bars



- VII. The girl now gives right hand across in centre, while the boy takes his partner's left hand in his right.

- Step D. Three times, beginning with outside feet, moving in a circle. 6 bars
 Girls then disengage hands, which were held high in centre, and boys lead girls in front of them, while they (the boys) fall back three steps into girls' former position, facing opposite direction. 1 bar
 Pose, pointing outside feet, the 4 boys giving left hands across in centre. 1 bar
 Step D. Three times; boys then disengage hands, and all fall back with partners three steps to places, curtsey and bow towards centre.

FRENCH MINUET.

Moderato. From "Nouveau Recueil," 17—.

p Con grazia.

mf

poco rit.

This arrangement by ALFRED MOFFAT is taken from "Characteristic Songs and Dances of all Nations," by permission of Messrs. Bayley and Ferguson.

SIR THOMAS POPE.—Most gracious Lady, and ye do in truth foot it well, but it is a dance, methinks, full of skill and delight for youth, and not for crabbed age. Let these old walls rejoice to have seen this day; and as for ye who see it, give thought to its rare meaning.

ELIZABETH.—I am aweary of talk, it is my pleasure to see these yokels foot it. I do beseech them to carry out their wills in dance and song, while we do watch awhile and refresh ourselves at yonder board. Sure! and if my eyes see aright, there is the mince pie and the furmity. Make haste, then, and foot it gaily.

LEADING YOKEL.—Madam, your grace, I mean your Majesty, we do now propose to wassail the trees and to sing the Wassail Song. Will you honour this ancient custom by first drinking of the bowl?

The Wassail Cup is here presented with appropriate ceremony to ELIZABETH, who drinks of it, as do the most important persons of the Court.

The YOKELS and COUNTRY FOLK then retire, and SECOND YOKEL steps forth and speaks.

SECOND YOKEL.— Here's to thee, old apple tree,
 Whence thou may'st bud, and whence thou may'st blow !
 And whence thou may'st bear apples enow !
 Hats full ! caps full !
 Bushel—bushel—sacks full,
 And my pockets full, too ! Huzza !

THIRD YOKEL.— Health to thee, good apple tree,
 Well to bear, pocket-fulls, hat-fulls,
 Peck-fulls, bushel-bag-fulls !

FOURTH YOKEL.— Wassaille the trees, that they may beare
 You many a plum, and many a pear ;
 For more or lesse fruits they will bring,
 As you do give them wassailing.

LORD OF MISRULE.—But, beshrew me ! where is the Yule Block, without which never a merry-making will come to aught ! Out with ye ! and bring it with no more delay, and let one of ye be ready of tongue to spit out the goodly words when it do arrive, and then to dance and sing for the pleasure of mine honourable host and his train. Methinks ! it will be rare sport if we so tickle their fancy that they do cut a caper too. Now do ye all shout three times, for I see the Yule Block at the door !

Those who pull in the log recite—

Come bring, with a noise,
 My merrie, merrie boys,
 The Christnasse Log to the firing ;
 While my good dame she
 Bids ye all be free,
 And feast to the heart's desiring.
With the last year's Brand
Light the new Block, and
 For good success in his spending,
 On your psalteries play
 That sweet luck may
 Come while the Log is a teending.

The "Wassail Carol" can here be appropriately introduced (see page 22). 1st dance and song.

LORD OF MISRULE.—Well bawled ! my hearties, well sung, all of ye ! And now let us to our merry-making before we must needs cudgel our brains and sharpen our poor wits to amuse my Lady Elizabeth, whom naught is good enough to please, according to our host and governor, Sir Thomas Pope. Methinks the noble Knight doth excel himself to gratify her whims and notions, and never is it too early or too late to prepare whatever diversion she doth most desire. To-day, an it please you all, we must needs devise a merry-making of all the dance and song from over the Marsh, for it doth seem that it hath reached my lady's ear of all the doings at Cherry Garden House, and of the maying of the lads and wenches hard by at Sayes Court. So it was for *this* I did summon ye all on this sudden, to appear at Bermondsey House this even, and see to it then, that ye trip it lightly, and foot it with rare skill, and that ye sing most sweet and sure of note, for the gentle lady is sore of heart, and in no great mood for mirth.



No. 12.—Trenchmore.

To face page 42.

(For description of dance, words, and music, see page 43.)



No. 13. — Trenchmore.

To face page 43.

(For description of dance, words, and music, see page 43.)

Trenchmore.

It was in the reign of Elizabeth that country dances enjoyed their heyday of popularity. The people at large, both rich and poor, were wearied of the foreign dances with their fine airs and graces, and were eager to show that court dances were after all but "borrowed joys." Good Queen Bess had a court official akin to a royal clown or jester, who acted as Master of Ceremonies and arranged the dances for the household when required. This high official rejoiced in the title of "Undumpisher" (from Dump, the name of a dance long since forgotten). Trenchmore, of which a sample is here given, and jigs and various country dances of a fanciful nature, yet withal simple, were all in constant use. The Trenchmore detailed here is the original measure, from which so many adaptations have been made, and is therefore of singular interest to students of old dances.

TRENCHMORE.

(For sets of eight in two lines.)

Strongly and well marked. ♩ = 132.

From Playford's "Dancing Master."



(SEE ILLUSTRATION No. 12.)

Repeat as many times as is necessary for the Dance.

Step A.

Four steps forward and back.

That again.

Cast off, meet at back, and come up centre.

First couple goes down under second couple's arms.

Third and fourth couples pass up under first couple's arms.

All do this in turn.

Cast off, meet at back, and come up centre.

First boy sets to the second girl, then to his own.

First boy sets to the third girl, then to his own.

First boy sets to the fourth girl, then to his own.

First girl sets to the second boy, then to her own.

First girl sets to the third boy, then to her own.

First girl sets to the fourth boy, then to her own.

Cast off, meet at back, and come up centre.

First boy takes the first girl with his right hand, and the second girl with his left hand, and turns her, while the first girl falls back to her place.

First girl takes the first boy with her right hand, and the second boy with her left, and turns him, while the first boy falls back to his place.

All do this in turn.

(SEE ILLUSTRATION No. 13.)

ELIZABETH.—Methinks these yokels do put us to shame. They do step it lightly and brightly, and in rare good time. I would fain see more of their dance, for it is of a kind which doth please me well. Whence do they learn the measures, and the musick so sweet and pleasing to the ear ?

SIR THOMAS POPE.—Each night, and every holiday, doth see these yokels at Cherry Garden House yonder, or by the hostelry in Apple Lane, or in the orchard groves by the Thames, footing it to these dances. There is none to teach, save the elders to the younger, and the fiddler doth strike out the tune. The English are born to the dance as the sparks fly upward, and naught can kill their love for music.

ELIZABETH.—Heaven grant they may always step thus lightly, for ill will be the day when the common people and the little children cease to dance. I would fain see this merriment in every place in the land, and now command yet another measure ere we go, and after that there is a dance of the Hobbyhorse, which I once did see at Sayes Court, and which did divert me much, and even now I do remember the capers and the turns of those merry folk.



Off She Goes.

For this dance the children should, if possible, wear sprigs of holly in their caps or dresses, or mistletoe, and carry long ribbons which flutter gaily in the dance. The boys in this dance are chosen by the girls, who with elaborate courtesy give the favoured swain the end of their ribbon as a signal that he is chosen for the dance. In some versions a separate piece of ribbon is given by the girl to the boy, who "garters" it on his left leg, and in this version the boys dance a movement in single file before their respective partners before the dance properly begins.

Country Dance (Off She Goes).



- Country Dance. For any number, standing in two lines as for "Sir Roger."
- Step A. I. The first two couples give right hands across, dance round to right. 4 bars
Then to left, giving left hands. 4 bars
- II. First couple take hands (girl's right, boy's left), and pass under second couple's arms, who move up, holding inside hands (girl's left, boys' right). 2 bars
The second couple return to place, passing underneath first couple's arms (first couple moving up again). 2 bars
The first couple pass under second couple's arms again. 2 bars
This time moving on to the third couple. 2 bars
First couple repeats I and II with third couple, and so on down the lines, the second couple now at the top remaining stationary until the next couple have moved up to join them.

The Hobby Horse Dance.

This dance is but a vagary of a Morris and Sword Dance combined; and beginning very slowly becomes increasingly quick, and is most amusingly so at the end. The riders dance in on improvised or real hobby horses, and by their agility and gracefulness win great applause as they pass from figure to figure. First they dance in a circle, next they lay hold of each other and execute a tilt in lines as if to fight, and yet at the end they form into a hexagon to resemble a rose, this dance being very popular on St. George's Day. Then the dancers all wore red roses. Lastly, with a great clatter of wooden horses they dance rapidly backwards and forwards, and with much clashing of swords together bring the measure to an end. The *Dramatis Personæ* were The Fool and his five sons—Pickle Herring, Blue Breeches, Pepper Breeches, Ginger Breeches, and John Allspice—and a woman called Cicely, with other Plow-boys, and a Fiddler, and Master Musician. The Fool announces the dance in the following words:—

We have come over the mire and moss;
We dance our Hobby Horse;
A dragon you shall see,
And a wild worm for to flee.
Still we are all brave, jovial boys,
And take delight in Christmas toys.

The introduction of a dragon causes great amusement, and is well worth the doing.

Hobby Horses.

These are sticks of wood with a wheel at one end and a horse's head, cut out of cardboard or wood, at the other end. The player rides astride of them. They may be held with a loop of cord round the neck if desired.

Dragon's Costume.

These should be made out of cloth and have scales of silver cardboard on the back. The hood must be made from papier mâché and painted. It would probably be best to hire this costume.

Let's have a Dance.

Macbeth. MATTHEW LOCKE.



The Dance of the Hobby Horse.

Enter children on hobby horses in pairs, moving in a circle, thus—
Spring from right foot to left foot (prancing), accentuating left foot with every beat.

2 bars.

Repeat, beginning with left foot, accentuating right foot with every beat.

2 bars.

Continue, leading down centre in couples, keeping well apart.

Lead down centre in couples, keeping well apart.

Two lines face.

(1) Prance round each other, passing right shoulders, 8 steps.

Repeat (1), passing left shoulders, 8 steps.

(2) Four corners charge to centre and back, while the others move back, then forward.

Repeat (2).

(3) Then all charge together in two straight lines.

Repeat (3).

Form inner and outer circle.

The outer circle moving rapidly, while the horses in the inner circle rear high and try to break through outer circle.

At last they break through, and all gallop off.

Music very fast at the end.

The Boar's-head Carol.



1. The Boar's head in hand bear I, Be -
 2. The Boar's head as I un - der-stand, Is the
 3. Our stew-ard hath pro-vid-ed this In

deck'd with bays and rose - ma-ry; And I pray you, my mas-ters, be mer-ry, *Quot cs - tis in con-vi - vi-o.*
 brav-est dish in all the land; When thus be-deck'd with a gay gar-land, Let us ser-vi - re can-ti - co.
 hon-our of the King of Bliss; Which on this day to be serv'd is *In re - gi-men-si a - tri-o.*

CHORUS.
 Ca - put a - pri de - fe - ro, Red - dens lau - des Do - mi - no.

By permission of Messrs. Novello & Co. Ltd.

A-hunting we
will go.

Perhaps it will not be thought uninteresting to mention in connection with this dance that the well-known interjection—Heit! or Heck!—used by the country people to their horses, dates back to the days of Chaucer.

"They saw a cart, that charged was with hay,
 The which a carter drove forth on his way;
 Depe was the way, for which the carte stode;
 The carter smote and cryde as he were wod,
 Heit Scot! Heit Brok! what spare ye for the stones?
 The Fend, quoth he, you fetch, body and bones."

The name of Brok is still in frequent use amongst farmers' draught oxen. The exclamation "Geho, Geho," which carmen use to their horses, is probably of great antiquity. It is not peculiar to this country—it is also used in France. In the Story of the Milkmaid who kicked down her pail, and with it all her hopes of getting rich, as related in a very ancient collection of apologues, entitled "Dialogus Creaturarem," printed at Gouda in 1840, is the following passage:

"Et cum sic gloriaretur, et cogitaret cum quanta gloria duceretur ad illum virum super equum dicendo gio gio, cepit pede percutere terram quasi pungeret equum calcaribus;" *i.e.*, and while she was thus boasting and reflecting with what pomp she would set out on horseback, saying Gio! Gio! she began to stamp the ground with her feet as though she were urging the steed with the spurs."

A-hunting we will go.

HENRY FIELDING.

Attributed to DR. ARNE.

Allegretto.

1. The dusk-y night rides down the sky, And ush-ers in the morn; The hounds all join in
 2. A brush-ing fox in von-der wood Se-cure to find we seek; For why? I car-ried,
 3. A-way he goes, he flies, the rout Their steeds all spur and switch; Some are thrown in and
 4. At length his strength to faint-ness worn, Poor Rey-nard ceas-es flight, Then hun-gry, home-ward

glo-rious cry, The hounds all join in glo-rious cry, The hunts-man winds his horn, The
 sound and good, For why? I car-ried, sound and good, A cart-load there last week, A
 some thrown out, Some are thrown in and some thrown out, And some thrown in the ditch, And
 we re-turn, Then hun-gry, home-ward we re-turn, To feast a-way the night, To

hunts-man winds his horn, Then a hunt-ing we will go, A-hunt-ing we will
 cart-load there last week, Then a hunt-ing we will go, A-hunt-ing we will
 some thrown in the ditch, Then a hunt-ing we will go, A-hunt-ing we will
 feast a-way the night, Then a hunt-ing we will go, A-hunt-ing we will

go, A-hunt-ing, hunt-ing we will go, A-hunt-ing we will go.

Hunting Dance.

For any number (boys or girls).

Please note 12 bars for each verse, and only 8 bars for chorus.

VERSE I.

- I. (1) Three marching steps forward, then jump, knees bent, feet apart, bending low.

2 bars



Step A.

Four times moving back.

2 bars

This, three times forward and back, holding whip at either end in both hands held well out from body.

CHORUS.

Step A.

For eight bars, moving round in a circle, bending low, using imaginary reins.



VERSE II.

- II. (2) Point right foot 2nd position, while hopping on left (1st beat).

Bring right foot to knee, hopping on left (2nd beat).

This, three times, moving to right.

3 bars

Then jump, knees bent, feet apart, spring up, knocking heels together, and drop feet (1st position).

1 bar

- (2) To right, then left, alternately (three times), but instead of a jump to finish, Step A four times, moving backwards.

When moving to right, bend to left, holding whip in right hand across chest.

When moving to left, bend to right, whip held in right hand above head.

CHORUS AS BEFORE.



VERSE III.

- III. (3) Glide to right with right foot, and hop on it.

1 bar

Spring on left foot, then right.

1 bar

(Bring raised foot neatly behind.)

Repeat (3) to left.

2 bars

(Holding whip at either end in both hands held well out from body.)

Raise right foot to left knee, turn to right twice round, 8 hops on left foot, whip held in right hand above head.

4 bars

Glide to right with right foot and hop on it (whip held in both hands).

1 bar

Spring on left foot, then right.

1 bar

Glide to left with left foot, and hop on it

1 bar

Bring right foot in front of left (3rd position) with a stamp, then stamp on left, raising whip above head.

1 bar

CHORUS AS BEFORE.



VERSE IV.

Repeat I.
5 3 3 2

A Sword Dance.

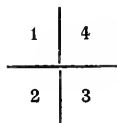
The Sword Dance is particularly popular in the North of England and Scotland. Possibly the name comes from the *Saltatio Armata* of the Roman Militia. It is peculiarly a Yuletide dance, and accompanied by music, is the complement of the summer Morris Dance. The dancers, as in the Morris, often wear ribbons, and the figures formed by the dancers are many and varied, the Hexagon being the most popular. A favourite ending of this dance is a figure of the swords pointing upwards like a star. This dance is usually received with great enthusiasm. The version given here is particularly suitable for schools; any number can take part, but the variant given below is particularly useful as a solo dance, requiring, when well done, the greatest accuracy and agility.

SWORD DANCE.

GILLIE CALLUM (REEL).



Sword Dance.



The steps of this characteristic dance must be executed with great neatness, with toes well pointed, and never allowing the feet to touch the swords.



- | | | |
|---------|---|--------|
| I. | Place both hands on hips. | |
| Step H. | Once in square 1. | 1 bar |
| | Once in square 4. | 1 bar |
| | *Twice turning round to right, finishing between 1 and 2 at the sword line. | 2 bars |
| | Once in square 2. | 1 bar |
| | Once in square 1. | 1 bar |

Twice turning round to right, finishing between 2 and 3.	2 bars
Once in square 3.	1 bar
Once in square 2.	1 bar
Twice turning round to right, finishing between 3 and 4.	2 bars
Once in square 4.	1 bar
Once in square 3.	1 bar
Twice turning round to right, finishing between 1 and 4.	2 bars
*While turning, arms extended to side (well curved), hands raised and level with ears.	



II. Raise left arm, right hand on hip.
 Point right foot (2nd position) in square 1, hopping on left foot.
 Bring right foot (raised) behind left ankle, hopping on left foot. 1 bar
 Point right foot (4th position) in square 4, hopping on left foot. \
 Bring right foot (raised) in front of left ankle. 1 bar
 Twice turning round to right, finishing between 1 and 2, always raising both arms for turning. 2 bars
 Repeat II as in Figure I. Getting round to original position, always beginning with the right foot.

III. (3) Point right foot (2nd position) in square 1 (hopping on left foot).
 Bring right foot (raised) behind left ankle (hopping on left foot). 1 bar
 Place right heel, then toe, in square 4 (hopping on left). 1 bar
 Spring into square 1 with right foot, at the same time pointing left foot (2nd position) in square 4.
 Bring left foot (raised) behind right ankle (hopping on right). 1 bar
 Place left heel, then toe, in square 1 (hopping on right). 1 bar
 (3) Three times, right and left alternately.
 Twice, turning round to right, finishing between 2 and 3. 2 bars
 Continue as in Figures I and II.
 Finish with I, getting faster and faster.

Step H

During the dances and carols, appropriate applause has been made after each item, and the lords and ladies of the Court have freely joined in the song and dance at their will. But little direction has been given as to the number of children to take part in each dance, as this is a matter for individual arrangement, the dances being planned for large numbers, and therefore easily arranged for less.

ELIZABETH.—By my troth, and it is near the hour of midnight! I would have you know, Sir Thomas, that the evening's merriment hath pleased me well. I do desire to thank all those who have planned this pleasure, and ere I leave, to see and share in the "dance of remembrance," the like of which I saw in the summer of last year in Scotland yonder, north of the Tweed. It is a dance of rare good meaning, and is in my memory like a good sermon, though, methinks, not to all is it given to love the dance of the Rosemary as it is to me. I do thank thee, Sir Thomas, and the members of the household, for this evening's merriment, and wish a right merrie Christmas to ye all.

The Waits' Song.

May be sung in B minor.

1. The moon shines bright, and the stars give a light, A
 2. A - wake! a - wake! good peo - ple all, A

little be - fore the day: Our The migh - ty Lord He
 wake, and you shall hear, Lord our God died

look'd on us, And bode us a - wake and pray.
 on the Cross For us He loved so dear.

3 O fair, O fair Jerusalem,
 When shall I come to thee?
 When shall my sorrows have an end,
 Thy joy that I may see?

4 The fields were green as green could be,
 When, from His glorious seat,
 Our blessed Father watered us,
 With His heavenly dew so sweet.

5 And for the saving of our souls
 Christ died upon the Cross,
 We ne'er shall do for Jesus Christ,
 As He hath done for us.

6 The life of man is but a spau,
 And cut down in its flower,
 We're here to-day, to-morrow gone,
 The creatures of an hour.

7 Instruct and teach your children well,
 The while that you are here;
 It will be better for your soul,
 When your corpse lies on the bier.

8 To-day you may be alive and well,
 Worth many a thousand pound;
 To-morrow dead and cold as clay,
 Your corpse laid underground.

9 With one turf at thine head, O man,
 And another at thy feet;
 Thy good deeds and thy load, O man,
 Will all together meet.

10 My song is done, I must be gone,
 I can stay no longer here;
 God bless you all, both great and small,
 And send you a joyful New Year!



The Dance of
 Remembrance;
 or, Rosemary
 Dance.

This graceful little movement is steeped in antiquity. In Sinclair's statistical account of Scotland, 1793, the Minister of Montrose, County of Angus, under the head of Amusements, writes! "At Christmas and the New Year the opulent Burghers begin to feast with their friends, and go a round of visits, which takes up the space of many weeks; upon such occasions the gravest is expected to be merry and to join in a cheerful song." Rosemary—that is for remembrance—is expressed in every movement of this measure. The choice of the partner—the bestowal of the sprig of rosemary with appropriate ceremony—the acceptance, refusal of the token of goodwill, the peculiar double twirl of the partners when they meet in the figure, and the grand finale, when to music which becomes increasingly fast the whole gay-hearted company whirl out of sight, is all typical of that good comradeship which was so characteristic of the age.

The Rosemary Dance.

Partners stand side by side, holding inside hands, facing front. Two or four couples in a line.

- Step H. I. (1) Once to right and once to left, advancing with light springing steps. 2 bars
Partners join both hands and dance round once, four steps, springing on toes. 2 bars
Repeat (1). 4 bars



- II. Disengage hands.
(2) The two couples on the right spring to left with left foot, then bring right foot behind—springing on toes (1 bar).
Do this three times to left, passing in front of the other two couples, who move in the same manner to right (3 bars altogether).
Couples passing to left, on 4th bar, spring on left foot, hop on left, throwing right foot out to the side, ready to repeat back (1 bar). 4 bars
Couples passing to right move in the same manner to right.
Repeat (2) to places. 4 bars
Repeat I, moving back. 8 bars
Repeat II. Then follows diagram with Step H to front. 8 bars



- III. All joining hands in a circle, dancing round to left, springing on toes, bending well over to left. 4 bars
Repeat to right. 4 bars
Getting faster, then dance off hand in hand.

Here's to the Maiden.

SHERIDAN.

Date of Melody unknown. School for Scandal.



The Llangattock March.

(Specially composed and dedicated by kind permission to Lord Llangattock.)

J. W. KIMMINS.

Maestoso.
f



2nd time go to TRIO.
FINE



D.C.



TRIO.
f *p*



D.C. AL FINE.
f *p*



A Child's Slumber Song.

Music by Lady HENRY SOMERSET.
(By kind permission.)

mp Slowly and smoothly.

1. The sun has set and the stars grow bright, And o - ver the fields fast
2. If we lie still we shall hear the breeze, Sing-ing so soft-ly a -
3. God sends us night, and He sends day too, He's al - ways think-ing of
4. So we'll go to sleep with-out a fear, For God is watch-ing his

comes the night, Like a Fai - ry wrapped in a cloak of
mong the trees— "Oh sleep, my lit - tle ones, God sent me
me and you; Wher - ev - er we are in the world so
chil - dren dear; While the breeze sings low and the stars shine

blue, With God's gift of sleep for me and you.
here, With a slum - ber song for His chil - dren dear.
wide, Tho' we can not see Him, He's by our side.
down, God loves his chil - dren in Country and Town.

Epilogue.

The cock sat up in the yew tree,
The hen came chuckling by,
I wish you a merry Christmas,
And a good fat pig in the sty.

Our song is done, we must be gone,
We can stay no longer here.
God bless you all, both great and small,
And send you a Happy New Year.

Exit all the CHILDREN to Chorus of the "Wassail Carol" (see p. 22) bowing to right and left.

GOD SAVE THE KING.*Majestically.*

1 God save our gra - cious King, Long live our no - ble King, God save the King. Send him vic -

to - ri - ons, Hap - py and glo - ri - ons, Long to reign o - ver us, God save the King.

2 O Lord our God, arise,
Scatter his enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks,
On him our hopes we fix,
God save us all.

3 Thy choicest gifts in store
On him be pleased to pour,
Long may he reign.
May he defend our laws,
And ever give us cause
To sing, with heart and voice,
God gave the King.

"God save the King" is often sung with excellent cumulative effect by taking the first verse as a soprano solo in key A; the second verse, softly sung by contralto in key E; and third verse loudly sung in harmony in key A by all the voices. The accompanist, if able to transpose, may play the same harmonies for each verse from the music given above.

Costumes.

In these days of Pageants, when so many books are published on Historical Costume, it is hardly necessary to give much description of costumes suitable for these Children's Festivals, but the following suggestions may be of use to those who have but little time to think out elaborate schemes, and where the question of expense must be considered.

In Part I of the Guild of Play Book particulars were given of materials and properties most suitable for simple festivals, also a suggested scheme of costumes for a May-day programme.

For the two historical plays given in Part II, very little outlay of money is required, the costumes, etc., planned for "Prince Richard's Mumming" being easily adapted to the "Christmas in Bermondsey House."

The tunics worn by the boys of the Plantagenet period are, with the addition of puffed sleeves and stiff white ruffs, practically ready for the Tudor period.

The small round cap is replaced by the flat Edward the Sixth cap, or by the well-known beefeater hat.

Almost equally easy is the transformation of the ladies' straight gowns into the voluminous dress of Elizabeth's day, the large hoop or Farthingale being fastened on as an overskirt, leaving the tight-fitting gown as an underdress.

Very full ruffled sleeves must be added, and of course the inevitable ruff.

The peaked muslin cap or the Mary Queen of Scots head dress takes the place of the veil or wimple.

The Red Cross Knights form an important part of any play dealing with the Middle Ages, with their spears and waving pennons.

Everyone knows what effective chain armour can be made by the children themselves, with grey wool and a pair of knitting needles. The flat helmets of the fourteenth century are easily made of strips of cardboard fastened as a circlet, with a flat piece of cardboard cut round and firmly glued on top of circlet, the whole to be given a coat of aluminium paint.

SUGGESTED COSTUMES FOR PRINCE RICHARD'S MUMMING.

PRINCE RICHARD.—White tunic, trimmed ermine. Long white hose, gold coronet, gold chain.

PRINCESS JOAN, his Mother.—Purple robe, loose hanging sleeves edged with ermine, tight undersleeves, white veil surmounted with gold crown.

JOHN, DUKE OF GAUNT.—Suit of crimson and blue, ermine cape, gold coronet.

SIR GUISCARD D'ANGLE (Tutor).—Sombre attire of dull green. Carries books.

SIR ROBERT KNOLLYS.—Suit of bright blue, white hose, white pointed hat. Carries long white wand.

EARL OF CHESTER (Keeper of the Wardrobe).—Grotesque costume of ultra-fashionable cut, high pointed hat, elbow streamers of exaggerated length. Carries long roll of paper.

LORDS.—Bright tunics with white streamers from the elbows, long hose, gold belts, and circlets.

LADIES. Straight cut gowns with long hanging sleeves, white veils and gold circlets.

KNIGHTS. Scarlet undersuits, chain armour, helmets. Carrying spears or pennons.

EMPEROR. Gaudy attire of bright purple. Imperial crown and many jewels.

POPE.—White robe, scarlet cape, and white skull cap.

CARDINALS.—Scarlet robes, and wide scarlet lats.

MAYOR.—Crimson tunic, velvet hat, gold chain.

CITIZENS.—Brown cloaks and hoods, carrying lanterns and sticks.

WASSAIL DANCERS.—Scarlet jerkins, long scarlet hose, hoods with tails.

ALLAN THE JESTER.—Fool's dress, half scarlet, half yellow, cap with bells, and bauble.

ELYOT THE HARPER.—Blue cloak, white hair and flowing beard, harp slung across shoulder.

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Specimen Page from Part I.

PROGRAMME FOR EMPIRE DAY.

A very delightful programme, which has always found favour with Hermondsay audiences, is that which is commonly called by the children the Union Jack programme. Welsh, Irish, Scotch and English songs have been so blent, and a singularly effective finale has been reached by the appropriate blending of the children at the end, with special children told off to hold Union Jacks. An entire school could take part in a programme as follows:—

24 dressed in green and white to represent the Welsh leek or onion.

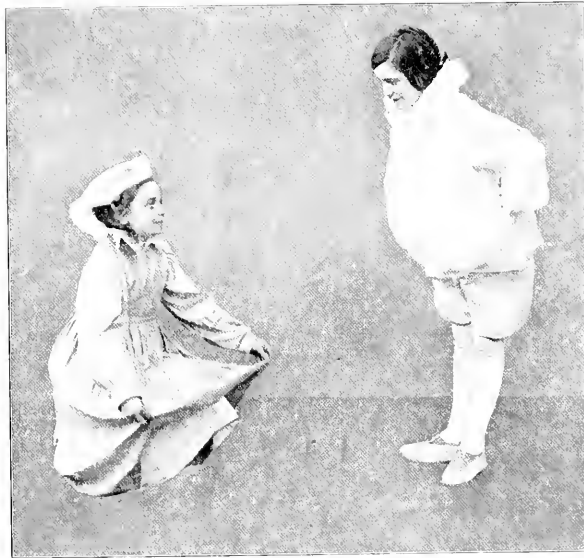
24 as thistles, in purple and blue, to represent Scotland.

24 in bright green, as shamrocks, to represent Ireland.

24 as roses, in shaded petal costumes, to represent England.

Also a tall, graceful child, to represent Britannia, always closely followed by a small child bearing Union Jack.

Each set of children would have their national song, their national dance, and their national recitation, which they would in due course perform before the figure of Britannia. Four children, dressed as bards in flowing robes, as national poets of each country, would give appropriate recitations.



CURTSEY AND BOW, as illustrated in Part I.

A Pageant March would conclude this programme, in which all the children not hitherto arranged for, join, with Britannia in the middle.

"A Song for England," on previous page, makes an effective introduction.

Enter Britannia, followed by a child holding a large Union Jack, then in couples, children representing the Colonies (one couple for each colony), then England, Scotland, Ireland, and Wales, all holding their respective flags.

Britannia, a tall, graceful girl, leads down centre to front, turns to right, the child bearing Union Jack to left, the couples behind following to right and left alternately.

Britannia takes up position at back with Union Jack bearer and Colonies on either side.

The remaining couples meet at the front of the group and come down centre, four abreast, wheel round alternately to right and left in fours, meet at back, and come down centre again, eight abreast.

At front, the centre four of leading line divide to right and left, as they part wave flags above head, looking towards each other, pass in front of outside couple (who meanwhile mark time), take up position on either side facing centre, the outside couples following to right and left, and take up position in front of leading couples, who mark time in position.

Each row of eight repeats in turn, marking time while position stationary.

Children not included in the foregoing pageant now enter, each bearing a flag, and fall in in single file behind the two lines already placed.

Part I—Table of Contents.

ADVERTISEMENT.



Prefatory Note. By the Rev. Alderman J. SCOTT LIDGETT, M.A., L.C.C., Warden of the Bermondsey University Settlement.

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The Origin of the Organized Play in Use at the Guild of Play.

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Suggested Programmes and Materials for Use for:—

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With notes, descriptions, and full details as to music and costumes.

Specimen Illustration.



THROWING BACK BALL.

The Adaptation of old English Customs and Dances for use of Children with notes and figures.

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With others, which have been specially arranged for Guild of Play performances.

Ball exercises, regarded particularly from the curative standpoint, and therefore useful for Special Schools, Cripple Play Centres, Convalescent Homes, and Vacation Schools.

The Guild of Play Book—Part I.

OPINIONS OF THE PRESS.



THE QUEEN.

"It is a pleasure to draw attention to this charming book, written by Mrs. Kimmins, that real lover of children. No one can hold it in their hands, turn over the pages, and read without wishing that such a Guild of Play existed in their neighbourhood, and that they might instantly rise from their chair, and pass with the children to the enchanted places where, if only one really listens, it is possible to hear the joy bells of fairyland ringing quite clearly."

THE STANDARD.

"The Guild of Play Book' gives the secrets of child fascination in a simple and attractive form. Some excellent photographs of the 'born dancers' of London enliven and elucidate the text, while the clear directions as to costumes and 'paces' make the book invaluable."

THE EVENING STANDARD.

"A golden key to the amusement of children. Most attractively got up. Invaluable in amusing one's own as well as other people's children."

EDUCATION.

"This is a book replete with charm and full of valuable suggestion, beautifully got up and furnished with numerous explanatory illustrations, giving very faithful representations of the grace and zest with which the Guild of Play children respond to the opportunities afforded them for the satisfaction of the play instinct."

THE SCHOOLMISTRESS.

"A most interesting book, containing suggested programmes of organised play for special days of the year, such as Midsummer Eve, All Hallow E'en, and so on, as well as adaptations of old English customs and dances for children's use, with notes and figures. Illustrations and music accompany each dance, and we have no hesitation in saying it is the most complete collection we have seen. It will be useful to all teachers for school and for entertainments."

Illustrated in Part I.



THE RIGHT CURTSEY.

Illustrated in Part I.



THE WRONG CURTSEY.

THE JOURNAL OF EDUCATION.

"Of the making of books of work and of lessons there is no end, and a book of play will therefore be all the more welcome. 'Where there is no vision the people perish,' and the vision ever before the eyes of the founder of the Guild of Play has been of procession after procession of happy, graceful, dancing little ones of all sorts and conditions. Moreover, she has realised the fact that our uncared-for slum children are, for the most part, more in need of love than bread. She has searched diligently into the child history of the world, and she has found that, when the world was young, fairy-tale, folk-song, and dance filled a large part of the lives of little people. The Guild of Play, with its branches all over England, is the outcome; and in answer to the ever-increasing number of teachers and educators generally who, from time to time, witness the festivals at the Bermondsey Settlement, we have at last a Guild of Play Book. It gives us a history of the folk-songs and carols of Merrie England, together with the most popular of these songs and their musical accompaniments; suggested programmes for our great national festivals, and notes, descriptions, and full details as to music and costumes. Not the least important part consists of some valuable recreative and remedial exercises. The book is a most convenient size and shape for the piano, and Miss Rennie has surpassed herself in the drawing of the delightful Kate Greenaway pictures of the quaint dancers. The get-up makes it an admirable gift book wherever there are children, from the luxuriant nursery to the slum playground."





